X'MAS. EDITION

The NEW YORK CLIPPER

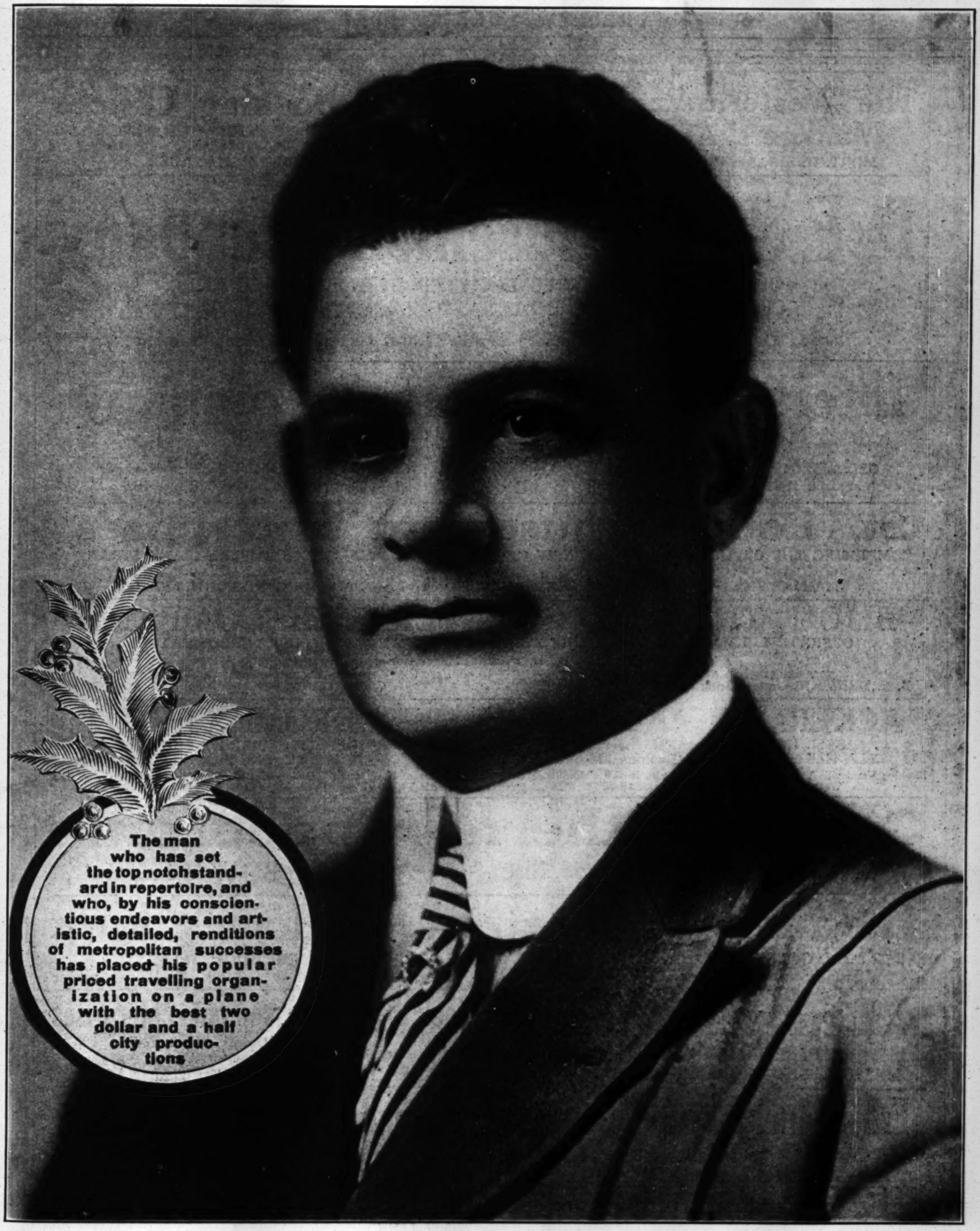
OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 25TH 1918

PRICE 10 CENTS

The Vaudeville Managers' Protective Association

Wishes The Entire Vaudeville World The Best Of Everything In The World



CHARLES K. CHAMPLIN

The Western Vaudeville Managers' Association

MORT. H. SINGER, GENERAL MANAGER

United Booking Offices

MAJESTIC THEATRE BUILDING
CHICAGO, ILLS.
C. S. HUMPHREY, MANAGER

The F. & H. Amusement Company

OPERATING THEATRES LOCATED IN THE PRINCIPAL CITIES OF ILLINOIS, INDIANA, IOWA, AND WISCONSIN

Marcus Heiman—General Manager—Samuel Kahl, General Booking Manager

Interstate Amusement Company

KARL HOBLITZELLE, PRESIDENT; AZBY CHOUTEAU, TREASURER
MAIN OFFICES: AUTOMATIC BUILDING, DALLAS, TEXAS

CELIA BLOOM, General Booking Manager
Palace Theatre Bldg., New York City

RICHARD C. HOFFMAN, Booking Manager
Majestic Theatre Bldg., Chicago, Ill.

St. Louis Amusement Enterprises

COMPRISING THE ORPHEUM, COLUMBIA, NEW GRAND, SHENANDOAH, KINGS, IMPERIAL AND STRAND THEATRES
MAIN OFFICES: FIFTH FLOOR, CENTRAL NATIONAL BANK BUILDING, ST. LOUIS, MO.

BIJOU THEATRICAL ENTERPRISE COMPANY

OPERATING THE MICHIGAN CIRCUIT OF VAUDEVILLE AND MOTION PICTURE THEATRES
W. S. BUTTERFIELD, President and General Manager

VAUDEVILLE BOOKING REPRESENTATIVE
F. E. DENMAN, United Booking Offices, Chicago, Ills

MOTION PICTURE BOOKING REPRESENTATIVE
E. C. BEATTY, 704 City Bank Bldg., Battle Creek, Mich.

ACKERMAN AND HARRIS HIPPODROME CIRCUIT

SAM. HARRIS, General Manager
ELLA HERBERT WESTON, Booking Manager

MAIN OFFICES: CIRCUIT BUILDING
281 O'FARRELL ST., SAN FRANCISCO, CAL.

Booking Vaudeville Theatres in Montana, Oregon, British Columbia, Washington, California, New Mexico, Utah and Colorado, in conjunction with the Western Vaudeville Managers' Association. CHICAGO OFFICE: Majestic Theatre Bldg. H. M. MILLER, Booking Manager.

Great Northern Hippodrome

21 Quincy Street, Chicago, Ills. A. H. TALBOT, Manager

The Empress Theatre, Des Moines, Iowa

ELBERT and GETCHELL
Proprietors and Managers

GEORGE CLARK
House Manager

EVERETT H. HAYS
Booking Manager

Allardt Circuit

MAIN OFFICE—TENTH FLOOR
MAJESTIC THEATRE BLDG., CHICAGO, ILL.

Cook Bros. Amusement Enterprises

The New Grand, Duluth, Minn., and
New Palace, Superior, Wis.
FRANK N. PHELPS, GENERAL MANAGER

Erber Amusement Co., Inc.

Operating Erber's Theatre, East St. Louis, Ill., and the Washington Theatre, Belleville, Ill.

Hippodrome, Alton, Ills.

W. M. SAUVAGE—OWNER AND MANAGER
OPEN 365 DAYS A YEAR

SEASON'S GREETINGS TO EVERYBODY!

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1918, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by FRANK QUEEN, 1853

NEW YORK, DECEMBER 25, 1918.

VOLUME LXVI—No. 46
Price, Ten Cents, $4.00 a Year

"SAME TO YOU"

SHOWMEN AT ODDS OVER DINNER

SPLIT RUMORED IN LEAGUE

Reports of a lively row between the New York branch of the Showmen's League of America and the parent organization in Chicago, that is understood to have been brought about by the Chicago lodge having assumed a dictatorial attitude with respect to the entertainment plans of the New York branch, were freely circulated up and down Broadway last week.

The dinner which the New York branch was to have given at the Hotel Astor on Dec. 30, according to persons in touch with the situation, was called off by order of the Chicago branch. The Chicago organization is supposed to have taken this step because of the fact that the annual dinner of the parent lodge is scheduled to come off some time in February, and the powers that be, are reported to have objected to the New York branch holding the affair that has just been cancelled, on account of the proximity of dates.

The same persons would be solicited to buy tickets, it was pointed out, and, in the event of a program being issued, the New York branch would have first whack at the toy manufacturers, etc., who might be expected to become advertisers. The Chicago organization, according to the numerous conflicting rumors that have floated about since the New York dinner was called off, did not relish the prospect of following the New Yorkers, in view of the circumstances, and decided that the metropolitan branch had better lay off on the dinner thing, for three or four months at least.

A certain element in the New York organization, however, immediately took the stand that the dinner should be held despite the reported action of the Chicago lodge, and it is said a movement will be launched shortly by the New York branch to pull away from the parent lodge in Chicago if necessary.

Cooler heads prevailed, however, and the New York branch finally decided to call off the dinner. The talk of an independent showmen's organization in New York gained persistent headway this week, and while the reported breaking away from the Chicago lodge was vigorously denied by certain members of the New York branch, others were just as positive, in asserting that the report was true.

The New York branch held a meeting on Friday night, at the Sixth avenue club rooms and returned all of the money that has been received thus far from the advance sale of tickets.

GRACE GEORGE PLAY LIKED

STAMFORD, Conn., Dec. 17.—"The Widows Might," a three-act comedy by Leonard Huskinson and Christopher Sandeman, was presented last night at the Stamford Theatre, with Grace George and a capable company under the management of Wm. A. Brady.

The play is a social drama, with scenes laid at Tuxedo, on Long Island, and in New York, and starts with a flirtation which threatens a home wrecking between Mrs. Tollinder and Major Heathcote. This is prevented by Eileen Carstairs, who appeases the husband by making love to the major and takes the blame of several love letters written by Mrs. Tollinder. This results happily, for it not only prevents the divorce of the Tollinders, but brings about an engagement between the major and Mrs. Carstairs.

Grace George, in the role of Mrs. Carstairs, does capital work, and is ably supported by Leslie Austen, Zelda Sears, Harry Hanlon and others.

BAYES TO RUN SUNDAY SHOW

A vaudeville show each Sunday night during her tenancy will be inaugurated by Nora Bayes at the Forty-fourth Street Roof Theatre, where she will begin an engagement with her "Ladies First" Company, opening New Year's Eve. Miss Bayes herself will do an act at the Sunday shows, to be given at a $2 top.

The receipts last week at the Broadhurst Theatre, where the "Ladies First" show is now playing, totaled $7,500, which is the reason, perhaps, why the star, who is also the owner of the show, paid the members of her company a full week's salary instead of the customary week before Christmas half rate that is provided for in the players' contracts.

JULIUS KAHN TO PRODUCE

Julius Kahn has accepted three plays, two of which are musical, for production. They are, "The Alpine Rose," a romantic story with music by Louis Kroll and the book and lyrics by J. W. Musgrove; "Too Much Lu Lu," a comedy with music by Miss Cheerful Willoughby, a newcomer, and book and lyrics by J. W. Musgrove, and "A Wiser Pair," by W. Donelan.

The last named of the three is almost ready. "The Alpine Rose" will probably be produced next Spring, depending on whether Kahn will be able to secure the release of a certain star how under contract who will not be free until October.

BAGGAGE RATES RAISED

WASHINGTON, D. C., Dec. 20.—By an order just issued by the Public Utility Commission theatrical show trucking will cost from one-quarter to one-third more than heretofore. The order of the commission permits the Union Transfer Company to increase its charges from 25 to 33 per cent. for the transfer of baggage to all zones in the city. The main increase is in the first zone where hereafter the company will be permitted to charge 50 cents instead of 40 cents for each piece transported. The rates are increased in about the same proportion in the outlying zones.

RESIGNATIONS PUZZLE FILM WISEACRES

SAY ABRAMS HAS DE MILLE

The resignations of Hiram Abrams and B. P. Schulberg, as executives of the Paramount-Artcraft-Famous Players organization last week, has aroused the curiosity of those who like to forecast future events in the picture field, to fever heat. The retirement of the two film men from the organization in which they have hitherto been such important factors, has given rise to many contradictory reports. Neither of the former Paramount executives has yet made a definite statement.

In certain quarters it is firmly believed that Abrams and Schulberg will form a producing corporation, the bulk of the output of which will consist of pictures directed by Cecil De Mille. According to this report the De Mille pictures will be distributed on the state rights plan. The names of one or two big stars, such as Fairbanks and Hart have also been mentioned in connection with the Abrams-Schulberg producing plans.

From an entirely different source comes the story that the Goldwyn exchanges may become the distributing organization for the Abrams-Schulberg product. This story has numerous ramifications. One of the most favored versions has it, that the Goldwyn exchanges will be merged with those of the Paramount group. Another has it that the new Abrams-Schulberg combination will have absolutely no connection with Paramount, and that the Goldwyn organization will be interested to a considerable extent in a financial way.

The departure from New York of Hiram Abrams last week would seem to give some color to the DeMille story. On the other hand Arthur Friend of Paramount gave out an interview last week, in which he declared that there was nothing in the reports of the signing of De Mille, by Abrams and Schulberg.

Those who have heard that Abrams and Schulberg's resignations were brought about as the result of internal friction in the big film concern, feel that this can hardly be so, when it is remembered that Hiram Abrams and Walter Greene, president of the F. P.-Paramount group, are closely associated in several amusement propositions, in addition to their Paramount interests.

De Mille was not accessible last week and B. P. Schulberg when asked about the rumors that have been in course of circulation since the resignations were made known, stated that he was not in a position to make any announcement one way or the other, at present.

(*Continued on page* 6.)

RECTOR'S TO CHANGE NAME

Rector's will be known as the Cafe De Paris after the first of the year, it was announced last week. This came about through a court order made some time ago which provided that the name "Rector's" must be discontinued after a designated length of time.

Paul Salvain, president of the corporation that operates Rector's, has leased from the Shuberts two floors in the Winter Garden premises which he will operate as restaurants. The lower floor will be known as the Bal Tabarin and the name chosen for the restaurant on the upper floor is Club De Montmartre. Both places will be opened New Year's Eve and will run a cabaret show.

"FLU" CLOSES SAN ANTONIO

SAN ANTONIO, Tex., Dec. 23.—Because of the recurrence of the influenza epidemic, the city of San Antonio has re-placed the quarantine and has put the lid on harder than ever before. All theatres and moving picture houses were first closed and churches and other public places allowed to remain open. This lasted only for a few days and, because of the protest of theatrical people and an increase in the number of cases, all places where people congregate have been closed. According to indications, the ban will not be lifted until after the first of January.

OVERHAUL "CAPPY RICKS"

BOSTON, Mass., Dec. 23.—Oliver Morosco has decided that "Cappy Ricks" is good enough for New York, and is closing the show here to reorganize the company. William Courtenay and Thomas A. Wise will probably head the new cast. The reorganization and rehearsals will take about four weeks and then the show will go into the Morosco Theatre.

"OVERSEAS REVUE" OPENS JAN. 6

Elizabeth Brice, with her "Overseas Revue," has been booked on Klaw and Erlanger time, opening Jan. 6 at Stamford, Conn. The company includes, besides Miss Brice, Will Morrissey, Alan Kearns, May Boley, Mlle. D'Alba and a male chorus composed entirely of boys who have returned from the French front.

LOST $200 BOOKING HOUSE

Paul Allen and Harvey Green, who started booking the Academy of Music, at Beacon, New York, with split weeks and three shows each day, lasted just three days before they discovered they were up against it. They lost $200 on the venture.

REHEARSE "NAUGHTY-NAUGHTY"

Gus Hill's "Naughty-Naughty" is now in rehearsal and will open December 6 at Camp Devens. It will play eight weeks a the camps and then tour the South.

JOSEPHINE VICTOR REHEARSING

Josephine Victor starts rehearsals on Monday in a new play written by Eddie Clark, entitled "Cosette." The piece will be produced by John Cort.

"SPECS" TO REAP HARVEST OFF HOLIDAYS

CORRAL NEW YEAR EVE TICKETS

The ticket speculators will reap a Yuletide harvest this year greater than ever before. This is due to the extra performances announced by several of the theatres in addition to the regular Christmas and New Year's matinees.

While no definite announcement has been made by any of the managers regarding a special midnight performance, it is said that the Shuberts will give one of the Jolson shows at the Winter Garden. This rumor is borne out, in a measure, by the fact that one of the largest ticket speculators in the city has already begun taking orders for seats for the midnight show at the Winter Garden, setting the minimum price at $10.

The speculators have managed to obtain this year more than their usual share of tickets, especially for the musical hits.

Several of the speculators stated last week that wherever there was to be a midnight performance the tickets held by them for the show would have to bring at least $5 apiece. A like scale of prices will prevail for the tickets held by speculators for the openings announced for Christmas Eve. These include "The Gentile Wife" at the Vanderbilt and "A Prince There Was" at the Geo. M. Cohan Theatre.

"A LITTLE JOURNEY" PRODUCED

NEW HAVEN, Conn., Dec. 20.—"A Little Journey," a three-act comedy by Rachael Crothers, was produced here last night at the Shubert Theatre by the Shuberts, and was well received by the press and public.

The story of the play tells of a young woman who finds herself without a ticket or money on a Western-bound train. A man helps her out of the predicament and the romance thus begun ends in an eggagement. The play moves swiftly and is capitally acted.

First honors easily go to Estelle Winwood, featured with the company, and who plays Julie, and Cyril Keightley, who portrays the man. Good work is also done by Theodore Westman Jr., Victor LaSalle, Jobyna Howland, Madeline King and Paul E. Burns.

"LITTLE PINK DEVIL" OPENING

MORRISTOWN, N. J., Dec. 23.—"The Little Pink Devil," a musical farce comedy by Leonard Grover, Jr., opens here Christmas matinee. Grover plays the leading comedy role and is supported by Messrs. Dobson, Brennan and St. John and the Misses O'Neil, White, Meyers and Davis and the Gilbert sisters. Allan St. John is manager and Will Grover advance representative. The show will give two performances here and is booked through New Jersey and New England.

$10,000 FOR 3 RECITALS

Josef Rosenblatt, cantor of the One Hundred and Sixteenth Street Synagogues, will receive $10,000, it was learned last week, for singing at three religious recitals to be given at the synagogue next year. The cantor recently turned down an offer of $1,000 a performance to sing in grand opera, made by Director Campanini, of the Chicago Grand Opera Company.

WALNUT BACK TO CHEAP PRICES

PHILADELPHIA, Pa., Dec. 23.—With tonight's performance of "The Garden of Allah" the Walnut Street Theatre makes its return to the ranks of the popular priced dramatic houses. The Walnut, which is 110 years old, was for many years Philadelphia's leading theatre.

WEBER & ANDERSON BUY PLAY

Weber and Anderson have acquired the right to "Just Around the Corner," a comedy by Herbert Hall Winslow and George V. Hobart, which Marie Cahill presented last season in Chicago.

START "THE BOY" REHEARSALS

Rehearsals of "The Boy," the English musical adaptation of Pinero's farce "The Magistrate," were begun Monday with a tentatively chosen cast at the Shubert Theatre.

Wybert Stamford, the English stage director, was brought over from London, where the play is now running successfully at the Adelphi Theatre, to stage the production here. The Shuberts, in conjunction with Walter Jordan, of Sanger and Jordan, are producing the play in this country.

Fred Thompson made the adaptation and Adrian Ross and Percy Greenbank wrote the lyrics. Lionel Moncton and Howard Talbot are responsible for the music.

RATS PREPARING REPLY

Attorney Joseph Myers is working on a brief which he will file with Referee Louis Schuldenfrei in reply to the accusations made against the officers of the White Rats in the brief filed by Alvin Sapinsky, attorney for Goldie Pemberton in the recent investigation that was made into the affairs of the union.

The decision and report of the referee, to be made to Supreme Court Justice Mitchel, will not be filed before he has time to digest the answering brief.

MANTELL ENDS NEW YORK RUN

Robert Mantell brought his New York run to an end last Saturday night and went on tour. When the engagement opened letters were sent to the various schools and societies in the city and for a while good business ruled, but, in the last fortnight, interest in the Mantell productions fell off and the closing resulted. On Christmas Day Mantell will begin his road tour at Albany.

LOS ANGELES DROPS "FLU" CASE

LOS ANGELES, Cal., Dec. 23.—The city has dropped its suit brought against five citizens to test the validity of the ordinance enacted during the influenza epidemic to prevent the holding of gatherings in theatres, churches, etc. On motion of the counsel for the city the case was dismissed on the ground that the emergency ordinance under which the arrests were made had been rescinded.

FIRE DESTROYS BOSTON ARENA

BOSTON, Mass., Dec. 18.—The Boston Arena was totally destroyed by fire today with an estimated loss of $400,000. The Arena was a brick structure with a seating capacity of 12,000 and was used by large shows and exhibitions. A boxing contest was held there last night, and it is believed that the fire originated from a lighted cigar or cigarette thrown on the floor by one of the spectators.

ORGANIZE TO GIVE OPERA

CHICAGO, Dec. 20.—An organization for the exploitation of grand opera in English was formed this week by Leon A. Berezniak, an attorney. The company, which is known as the American Opera Company, was incorporated in Springfield, Ill., and capitalized at $100,000. The incorporators are: Leon A. Berezniak, Rose Tobin and Jacob F. Dittus.

MME. CRONIN SUES PATTY

Mme. Cronin started a legal action in the Supreme Court last week aaginst Felix Patty (Tarzan) asking damages to the extent of $8,000. The papers are understood to have been served on Patty and Lennie Jackman. The suit is an outgrowth of the charges made by Mme. Cronin against Patty, with the N. V. A. complaint board some time ago.

The N. V. A. and the V. M. P. A., jointly hearing the testimony of both sides, decided a couple of weeks ago that Patty would have to pay Mme. Cronin the sum of $25 a week for every week that the "Tarzan" specialty had been played by him in the past. The arrangement also covered all future performances by Patty.

According to an official of the N. V. A. the $25 a week arrangement will stand regardless of the present lawsuit.

CABARET ACTS PREPARE TO ENTER VAUDE.

SCARED BY PROHIBITION LAW

Thousands of cabaret performers are planning to make their appearance in vaudeville following the advent of national prohibition, now scheduled to take effect on and after July 1 next.

Already, cabaret booking agents, anticipating the death blow which the recent prohibition bill will hand to their business, have begun to advise acts to get ready for a new order of things and prepare material better suited for vaudeville purposes.

At least forty first-class cabarets in Greater New York will probably be forced to discontinue their shows after the prohibition law goes into effect. Some of them will close entirely. Most of them will probably be converted into plain restaurants, where music will be the ultimate form of entertainment, as it was before the era of the cabaret, developed in this country from the cafe chantant, so prevalent throughout continental Europe.

When it is considered that in most first-class cabarets there are several performers working, the surplus talent that will begin making its way into vaudeville is at once apparent.

TRUESDELL SUES FAVERSHAM

The question whether a manager can be held liable to an actor under a contract which specifically states that the actor shall play a certain part in a play, but who is discharged during rehearsal because he is deemed unsuited for the role by the manager, was made the issue last week in the trial of an action brought in the Municipal Court by Frederick Truesdell against William Faversham for $1,000.

Truesdell alleges in his complaint that he was engaged by letter June 11, last, to play the role of Karl in the Troubetskoy play "Allegiance," which at that time was called "A House Divided." He was to receive $300 a week, according to the letter which was introduced in evidence and which provided no stated term of engagement. Later, Truesdell testified, he had a conversation with Faversham's manager, Atwater, and the latter verbally confirmed the letter contract. After the second rehearsal, Truesdell said, he was notified his services were no longer required.

Faversham, through his attorney, William Klein, contended that he had a perfect right to discharge Truesdell at any time he saw fit before the opening performance of "Allegiance," despite the contract, because it is the custom in the show business for managers to discharge actors cast for a part during rehearsal. George A. Broadhurst and Charles A. Bird were called as witnesses by the defense to substantiate the contention raised by Faversham. Both witnesses testified that it is customary for managers to discharge actors in the course of rehearsal.

Judge Panken, before whom the case was tried, reserved decision.

QUARTET FOR "LISTEN LESTER"

"The Four Entertainers," a vaudeville act consisting of Lloyd A. Bailliet, William Renaud, William Gaffney and Jack Shannon, have been added to "Listen Lester," the John Cort show now playing at the Knickerbocker.

GOES TO HOT SPRINGS

Winchell Smith, of Smith and Golden, left for Hot Springs, Virginia, last week. The playwright's eyes have been troubling him of late, and it is his intention to try the baths.

BERNARD DALY READY TO OPEN

BINGHAMTON, N. Y., Dec. 23.—Bernard Daly will open his starring tour in "Sweet Innisfallen" Christmas matinee. His company includes: Charles H. Ellwood, George E. Richardson, Wm. F. Pfarr, Robert W. Long and Charles Terrence.

"THE INVISIBLE FOE" OPENS

ATLANTIC CITY, N. J., Dec. 19.—Thomas Dixon tonight presented at the Apollo Theatre "The Invisible Foe," a new play by Walter Hackett, based on telepathy between the living and the dead. It requires a little attention as to details of stage business and acting, but, even as it stood, succeeded in thrilling a full house to its very shoes. Melodramatic in form, it presents a subject of intense interest to human beings, logically worked out, and well acted except in a few minor instances, which are easy of correction.

The story, briefly, is of a theft, committed, supposedly, by the stepson of Richard Bransby, a shipbuilder and operator. Bransby is ill at the time and is warned that a shock may kill him. At this point communion with the dead is mentioned in the conversation and the doctor admits there may be something in it.

Subsequently, the real thief is to sign a confession of theft and forgery and then, while holding the document in his hand, opens a book preparatory to reading. Just at the moment his strained heart fails him, and he falls dead, accidentally closing the book he had just opened, and thus hiding the confession.

The rest of the play is consumed with the search for some proof of the stepson's innocence, which ultimately is achieved by a suggested message from the dead man to his daughter.

The play is fascinating, and contains abundant thrills. When whipped into proper shape it will make a decided impression. In the cast were Cooper Cliffe, Frank Andrews, J. H. Gilmour, Flora MacDonald, Robert Barrett, Percy Marmont, Marian Rogers, Mabel Archdall and Daisy Vivian.

CORBETT GOES INTO FILMS

James J. Corbett, who has been doing an act in vaudeville with Jack Wilson, left for Los Angeles on Tuesday, where he will commence work on a picture for the Universal. The film is a serial by Hal Reid. Jack Wilson, with whom he was doing an act in vaudeville, also went west last week.

LESSOR GOING TO FLORIDA

PHILADELPHIA, Pa., Dec. 21.—Lou Lessor closed as manager of the "Pennant Winners" at the Gayety, this city, tonight. Arthur Diggs, former agent of the "French Frolics," is now manager of the company. Lessor leaves this week for Tampa, Fla., where he will spend the winter with his sister.

CAMP WHEELER THEATRE CLOSES

The Liberty Theatre at Camp Wheeler closed permanently last week. The house has been playing legitimate attractions, booked in by the Theatre Division of the Committee on Training Camp Activities.

PLUNKETT GETS STRAND JOB

Joe Plunkett has been appointed managing director of the Strand Theatre. He was formerly connected with the Lieblers.

RESIGNATIONS A PUZZLE

(*Continued from page 5.*)

When De Mille's name was mentioned Schulberg smiled mysteriously, but would not make any comment. Abrams is expected back from Los Angeles in four weeks, and pending his return, no announcement could be made, Schulberg added.

Talk of a new merger of the distributing depots of Paramount, Select, Metro and Goldwyn cropped up strongly again last week. Whether the Abrams-Schulberg producing plans are connected in any way with the proposed merger, could not be ascertained. At any rate, the merger talk comes at a time when competent authorities believe a big combination is a not far distant possibility.

Most of the big companies lost enormous sums of money, during the recent Spanish influenza epidemic, and in the opinion of those on the inside, a combination is the only thing that will save many of the film concerns from bankruptcy.

SIXTY-EIGHT PLAYS OPENED ON BROADWAY THIS SEASON

Thirty-four Have Gone, Most of Them to the Storehouse. The Rest, After Doubtful Success, Took to Road

Fifty per cent of the plays produced on Broadway since the opening of the present season have failed to stay there. This estimate excludes the big revues at the Hippodrome, Winter Garden, Century and New Amsterdam and all of the productions made in the interest of the men in uniform.

Beginning with the closing of "The Blue Pearl" on August 17, and ending with "Home Again," "By Pigeon Post" and "Betty at Bay," which wound up their local careers on December 14, exactly thirty-four plays out of sixty-eight produced for the Broadway season failed to find favor with the New York public.

These failures included all styles of plays from farce to war drama and several of them were "star" plays. A number of them survived less than two weeks, while one opened on a Monday night and closed the following Saturday night, thus having one week's lease of life.

In many ways the season has been a peculiar one, partly due, perhaps, to the war. There seems to have been few "middle of the road" successes. The productions either proved substantial successes or failures. Many of the successes have played to capacity, or near capacity, from the very first, while the failures have drawn nothing from their openings.

In this respect alone the season differs from others. In former years there have been productions which started poorly, but the managers' faith in them have caused them to be retained until their final success proved the wisdom of their producers in not closing.

There has, however, been no instance of this kind this season. The play that failed to attract paying audiences during its first week has not been able to attract them at all and the manager who would not accept the public's adverse verdict on the first week was forced to accept it later on, and pay for it.

Of the forty odd first class producing theatres in New York ten have, so far this season, escaped housing a failure, and, thus, twenty-five per cent of the theatres have a clean slate. The majority of the others have, after a failure, come back with a success.

Notable exceptions to this are "The Belmont," Fulton and Thirty-ninth Street, the first two named having two failures each, while the Thirty-ninth Street took first place with four unsuccessful productions from September 12 to December 14. The Harris and Bijou each had two and the Vanderbilt and Knickerbocker had one each.

The Henry Miller had one new play and one revival, neither of which succeeded.

"Allegiance," a war play by Prince and Princess Troubetsky (Amelia Rives), opened at the Maxine Elliott Theatre on August 1 and closed September 7, when it was released for stock.

"The Blue Pearl," a play tried out in stock in Newark, which was thought to be a winner, opened at the Longacre on August 8 and ran till August 17, when it closed.

Arthur Hopkins opened the season of the Plymouth on August 19, with Martin Brown's comedy, "A Very Good Young Man," and closed the show four weeks later.

"He Didn't Want to Do It," a farce, started the season at the Broadhurst on August 20, and ended its run in eighteen days.

"Why Worry," a melodramatic farce by Montague Glass and Jules Eckert Goodman, came to the Harris on August 23. It was taken off by A. H. Woods on September 14. Fanny Brice, who was starred in it, is reported to have lost $7,500 by its failure.

At the Bijou, "Double Exposure" opened on August 27. It was taken off at the end of ten days of poor business.

"The Woman on the Index," a melodrama by Lillian Trimble Bradley and George Broadhurst, started on August 29 at the Forty-eighth Street Theatre, ran six weeks and three days, was taken off and released for stock immediately.

Leon Gordon and Le Roy Clemens' comedy, "Watch Your Neighbor," had a stay of less than five weeks at the Booth, opening in September and closing October 5.

"Penrod," an adaptation by Edward E. Rose, of Booth Tarkington's stories, had a five weeks' run at the Globe opening September 2, and followed with one week at the Punch and Judy. But, unique though the play was, because of the fact that the majority of its leading characters were played by juveniles, public interest was not aroused and it was forced to close.

"Fiddlers Three," an operetta by William Cary Duncan and Alexander Johnstone was thought to be a sure fire hit when it opened on September 3 at the Cort Theatre, and, while it ran till November 16, John Cort removed it on that date to admit "The Better Ole," controlled by Mr. and Mrs. Coburn.

"One of Us," a comedy by Jack Lait and Joseph Swerling, tried in stock at the Morosco Theatre, Los Angeles, was offered by Morosco at the Bijou on September 9. Nineteen days convinced the management that New York did not like it.

"Someone in the House," a melodramatic comedy by Larry Evans, Walter Percival and George S. Kaufman, opened at the Knickerbocker September 9. This triple authored play was presented in the West last season under another title and it was then thought good enough for the big city. But four weeks was sufficient to prove it was not and it was taken off on October 5 and released for stock.

"Mr. Barnum," a comedy of circus life by Harrison Rhodes and Thomas A. Wise was presented at the Criterion on September 9 by Charles Dillingham. The story of the play dealt with the life of P. T. Barnum, and this, coupled with the fact that Mr. Wise starred in the role of the famous showman, was thought to spell success. But the public did not respond and the play was withdrawn September 28.

"Jonathan Makes a Wish," a play by Stuart Walker, came to the Princess September 10. This was a play Mr. Walker had tried out with his stock company in the West, and its reception there induced him to give it a trial in New York. It closed in eleven days.

Oliver D. Bailey and Nathan D. Smith opened the Fulton on September 10 with "Over Here," a play written by Bailey. The piece closed eighteen days after it opened.

"The Maid of the Mountains," an English musical play, imported by Elliott, Comstock and Gest, had its first American hearing on September 11 at the Casino. The work has had a run of more than a year in London and much was expetced of it in New York. Captain J. A. E. Malone was brought over to stage the piece, and everything was set for a long run. At the end of four weeks and four days, however, it was taken off.

"Crops and Croppers," a comedy of war time by Theresa Helburn, was presented at the Belmont on Sept. 12 by Iden Payne. It had a run of one week and two days.

Another show which opened on Sept. 12 and closed Sept. 21 was "Another Man's Shoes," by Laura Hinkley and Mabel Ferris, and featuring Lionel Atwill, under the management of Frederic McKay. It had its brief career at the Thirty-ninth Street Theatre.

"Some Night," a comedy with music by Harry Delf, was the medium through which Joseph Klaw, son of Marc Klaw, made his managerial debut. It was billed as a "delirious new comedy with music." It opened Sept. 16 and closed Oct. 12.

"Humpty-Dumpty," a comedy by H. A. Vachell, was presented at the Lyceum on Sept. 16 with Otis Skinner, one of our most popular actors, as the star. But even Skinner could not save the play from failure, and it closed Oct. 19.

"The Walk-Offs," a comedy by Frederic and Fanny Hatton, was produced by Oliver Morosco, at his own theatre, on Sept. 17. The combination of this manager and these authors has usually meant success, but "The Walk-Offs" proved an exception and closed Oct. 12.

"The Awakening," a love drama by Ruth Sawyer, was presented by a new producing concern called the Tamar and Sabinoff Company, and proved to be one of the most logical failures of the season. It opened Oct. 2, with a good cast, at the Criterion, and closed Oct. 19.

Another Oct. 2 production was "Information, Please," a comedy by Jane Cowl and Jane Murfin. These playwrights have been singularly successful, but everyone must miss it some times, and this proved one of the times for, with Jane Cowl as the star, "Information, Please," closed on Nov. 9.

"I. O. U.," a play by Lieut. Hector Turnbull and Willard Mack, based on the motion picture, "The Cheat," made the record for short runs for the season. It opened at the Belmont Saturday matinee, Oct. 5, and closed Saturday night, Oct. 12.

"The Matinee Hero," a play by Leo Ditrichstein and A. E. Thomas, opened Oct. 7 at the Vanderbilt, under the management of Cohan and Harris. It had as an added attraction Leo Ditrichstein as the star. But even his popularity could not arouse interest, and it was taken off on Nov. 30 and closed after a couple of weeks on the "subway circuit."

"A Stitch in Time," a comedy by Oliver D. Bailey and Lottie M. Meaney, was another production by Bailey and Smith at the Fulton that failed to win favor in spite of the fact that it ran for two months, from Oct. 15 to Dec. 14. It was a play of considerable appeal, and was presented by a good company, headed by Irene Fenwick. But it did not draw. This is another play that has been turned over to stock.

"Perkins," a comedy by Douglas Murray, opened at Henry Miller's Theatre on Oct. 22 with Henry Miller and Ruth Chatterton heading the cast. But even a good cast could not save the play, and it closed Nov. 9.

"Not With My Money," a crook comedy by Edward Clark, won second place for short runs with eight days to its credit, opening at the Thirty-ninth Street Theatre on Oct. 25 and closing Nov. 2.

"Peter's Mother," a comedy by Mrs. Henry de la Pasture, was produced by Wm. A. Brady, Ltd., Oct. 29 at the Playhouse and closed Nov. 9.

"The Long Dash," a play by Robert Mears Mackay and Victor Mapes, under the management of the Shuberts, opened at the Thirty-ninth Street on Nov. 5 and closed Nov. 30.

"Home Again," a comedy by Robert McLaughlin, written from the folk poems and stories of James Whitcomb Riley, was produced at the Playhouse by Wm. A. Brady on Nov. 11 and ran till Dec. 14.

"By Pigeon Post," an English war play by Austin Page, was presented Nov. 25 at the Geo. M. Cohan Theatre by F. Ziegfeld, Jr. It closed on Dec. 14.

"Betty at Bay," the last of the quartette of failures at the Thirty-ninth Street Theatre, opened Dec. 2 and closed two weeks later. It was written by Jessie Porter and produced by John D. Williams.

CONOLY BUYS "HITCHY-KOO"

Joe Conoly has purchased the E. Ray Goetz interest in the "Hitchy-Koo" production and will send the piece out early in January.

SELWYN TO BOOK CONCERTS

Selwyn and Company announce that beginning Sunday night, Dec. 29, they will run a series of concerts at the Selwyn Theatre. The opening one will have for its main attractions Leo Ornstein, the pianist, Vera Barstow, the violinist, and others.

OPENING DATES AHEAD

"East Is West"—Astor, Dec. 25.
"The Voice of McConnell"—Manhattan Opera House, Dec. 25.
"The Little Journey"—Little Theatre, Dec. 26.
"The Melting of Molly"—Broadhurst, Dec. 30.
"Keep It to Yourself"—Thirty-ninth Street, Dec. 30.
"The Invisible Foe"—Harris, Dec. 30.
Chicago Grand Opera—Lexington, Jan. 27.

OUT OF TOWN

"The Greater American"—Chicago, Dec. 25.
"Pretty Polly"—Camp Merritt, N. J., Dec. 25.
"The Mollusc"—(Revival)—Hartford, Conn., Dec. 30.
Elizabeth Price and her "Overseas Revue"—Stamford, Conn., Jan. 6.
"An Intimate Revue in Black and White" (Soldier Show)—Baltimore, Md., Jan. 13.

SHOWS CLOSING

"Ladies First"—Broadhurst, Dec. 28.

THE LETTER WENT WRONG

That James W. Ashley, stage manager of "Ladies First," writes fervent love notes, and that at least one of them was delivered to his wife instead of to the "Mrs. J. W. Ashley, No. 506 West One Hundred and Twenty-second Street," to whom it was addressed, was charged in the Supreme Court before Judge Donnelly, last week, where his wife made an application for alimony and counsel fees pending the outcome of her suit for divorce. The note reads in part as follows:

"My Angel Love. Bye, bye, my angel precious love. I send you all my love and kisses. A million tons of kisses, and no other being in all the world counts but you. I love you, I worship you, I idolize you my baby wife."

Mrs. Ashley is known on the stage and in motion picture circles as Isabel O'Madigan. Since October, 1916, she has been living apart from her husband under a separation agreement which provided that he pay her $1,000 a year. She makes her home here at 108 Washington Place, where she received the letter from Cleveland addressed to "the other" Mrs. J. W. Ashley.

In opposing his wife's application, Ashley accused his wife of extravagance and said she "was an inveterate gambler" who stayed up all night playing cards. However, Judge Donnelly granted the application.

ENTERTAIN AT HOSPITALS

Entertainments were given last week under the auspices of the War Hospital Entertainment Association at the following hospitals: U. S. Naval Hospital, at Brooklyn; U. S. Army Embarkation Hospital No. 1, at Hoboken; U. S. Debarkation Laurel Hill Hospital, at Secaucus, N. J.; U. S. Marine Hospital, at Staten Island; Naval Reserve Training Hospital, at Pelham Bay Park; Depot Hospital of Air Service Depot, at Garden City, L. I.; U. S. A. Embarkation Hospital No. 3, at Hoffman Island; U. S. General Hospital No. 3, at Rahway, N. J.; U. S. A. Debarkation Hospital No. 2, at Fox Hills, Staten Island, and the U. S. Army Hospital No. 1, at Gun Hill Road and Bainbridge avenue, New York City.

The following performers appeared at one or more of the shows: Amelia Bingham, Gross and O'Brien, Jean Southern, Patrick Ahearn, Mabel Hamilton, Coletti and DeAngelis, Mildred Keats, Mlle. Nadje, Victor Gordon, Mack and Garden, Great Rajah, Ann Walters, Johnny Daly, Eugenia Jones, Gladys Buckridge, Art Bowers, Fogarty and Foster, Mann and Gordon, Dyer and Crawford, Private Counts, Baily and Arbuckle, Harry Ross, Milton Cross, Malloy and "Danny," Fox and Wulfing, Rosar Sisters, Dave Gottlieb, Pelham Musical Trio, Florence Meredith, Margaret Kadel, Carrie Lille, Seven Musical Spillers, Gaynall and Mack, Harrington and Rogers, Mae Simms, Francis X. Donegan, Margaret Keyes, Joe Madden, Mae Hunt, Laurel Lee, Sikora and Wilson, Joe Edmonds, Milani Five, O'Neill and Basket, Callahan and Connors and Maude Tiffany.

MIDWEST TOWNS CLOSE

The towns of Davenport, Ia., Rock Island and Moline, Ill., all within a short distance of each other, are closed tight on account of the epidemic. Theatres, churches and all retail business places, with the exception of drug stores, have not been allowed to open for over a week.

VAUDEVILLE

V. M. P. A. SOLVED MANY WAR PROBLEMS

BY PAT CASEY

IF what has been accomplished by the Vaudeville Managers' Protective Association during the last year may be considered to establish the measure of what is to be accomplished in the next, then the profession has cause to rejoice.

All business, but especially show business, has during the last year, been forced to overcome unprecedented conditions. Establishing the nation and all of its industries upon a huge war basis; the problems of the draft, transportation, taxation, participation in "drives," epidemics and general disorganization of peace-time conditions, brought to vaudeville a forceful realization of the fact that war is all that Sherman said it was, and then some.

The Vaudeville Managers' Protective Association may be said to represent established and organized vaudeville. Through the organization speaks the smaller theatre in the little town, as well as the big circuit stretching over a continent. It seeks to establish a cordial and co-operative sentiment between its members, absolutely fair and equitable practice by them and all other managerial interests in their relationship with the artists, the general public and each other.

Through the efforts of the V. M. P. A., the time has come when "a contract is a contract," and no longer as in the old days was sometimes the case, a mere "scrap of paper." We all remember those days. But the procession has gone by and we have reached a new order of things.

THE artist booked to play in the theatre of a member of the V. M. P. A. KNOWS that he will be played or paid and the maanger of such a theatre KNOWS that his bookings, barring unpreventable accidents and occurrences, will appear at the theatre.

Conditions are still far from perfect, but the indications are that ere another year has passed the remedies in course of application will have accomplished the desired result and there will be little to criticise or find fault with.

A pressing problem arising from the operation of the Selective Service Act, which put so many artists into khaki and the ranks, was that, due to acts under contract being necessarily disbanded, bookings and routings were badly confused and disarranged. The V. M. P. A. recognized the unquestioned, paramount right of the Government, and the privilege of the artist to serve, and its influence was directed to a harmonious settlement of these matters, which were, in the main, finally adjusted without losses to any one concerned.

The increased cost of transportation, and scarcity of rolling stock for the use of theatrical people and baggage also threatened confusion. The increases went into effect without much notice and, of course, during the life of many contracts that had been entered into at a time when the cost of transportation had not been increased nor the rise anticipated. Many artists, under what would have been profitable contracts in normal conditions, were thus faced with material losses unless some readjustment, taking into account the higher cost of transportation, could be effected. The members of the V. M. P. A. met this situation in a fair way, and adjustments, generally satisfactory to those concerned, were made and new contracts entered into upon a basis of the increased costs.

THE movement of baggage, at a time when practically all roads were congested with troop movements and station forces overworked handling war materials, became a matter of uncertainty. The V. M. P. A. urged the artist to carry baggage enough with him to permit of putting on some kind of an act in the event of delay to trunks, and, when this was done, discouraged deductions from salaries on account of shows missed through delayed baggage.

In such instances as it could be shown that the railroads were actually negligent, the V. M. P. A. made claims against them on behalf of the artist and has recovered actual cash damages in a number of instances.

The restrictions, both as to light and heat, enforced against theatres in connection with the conservation of coal, brought about "fuelless" days, which, of course, meant loss for manager and artist alike. The V. M. P. A. secured from the Fuel Administration special concessions which enabled it finally to make a ruling that all of the V. M. P. A. theatres should pay for "fuelless" days so far as salaries of artists and house employes was concerned. Many thousands of dollars of losses were involved, but the arrangement finally entered into seemed best in the interest of all concerned.

THE Canadian Immigration Authorities imposed rather severe restrictions upon the entry of Americans of draft age into that Dominion. In co-operation with the Provost Marshal General of the United States, various Draft Boards, and the Canadian Authorities, the V. M. P. A. arranged for special consideration to be granted artists who held contracts to play in Canada. Thus was the difficulty with respect to that situation overcome.

The introduction into this country of the terrible epidemic of Spanish influenza, which had been raging in Europe, brought to show business in general, and vaudeville in particular, a condition little short of ruinous. In fact, vaudeville, nor any other branch of the business, will recover from the losses it sustained, for years. In general, all over the United States, in cities large and small, theatres were closed for periods ranging from three days to six weeks. The blow has been severe, almost a "knockout"; but given a fighting chance, vaudeville will survive and recover its own.

WE now come to one of the functions in which the V. M. P. A. is a joint participant with the N. V. A., and which is, perhaps, the greatest single factor in welding still more closely the friendly understanding between manager and artist that the passing year has made so evident.

The Joint Complaint Bureau is composed of three officers, one from the N. V. A., one of the V. M. P. A. and a third, disinterested member. It receives and considers all complaints made by members of either organization either against each other, an agent, booking office, act or theatre, or against any condition that constitutes a menace to the welfare of either interest. It investigates the complaints and issues a finding, with which all concerned are urged to comply. Its services are entirely without cost, and it has saved artists and managers a vast amount of time and money that would have otherwise been expended in connection with suits at law.

The bureau receives and prosecutes the claims of artists against railroad companies for delays to baggage; it exercises its influence to correct unfair practices wherever evident in the business; it acts promptly as a final court in disputes between any of the interests or individuals involved.

For the first time in the history of the business, an absolutely fair, unprejudiced tribunal, acquainted with the customs and practices of the business, is available for the use of the profession.

KEITH INTERESTS GAVE 1,000 WAR SHOWS

THE Keith Vaudeville Exchange has furnished since the war began 1,000 entertainments in cantonments, on warships, at Ellis Island, at recruiting stations, in hospitals, for Red Cross and other drives of a similar nature, and the number of artists appearing in these shows totals 2,224. These artists, who freely gave their services for these entertainments without a word of protest as to where they were to play, or under what conditions did most wonderful work in raising money and entertaining wherever and whenever they had an opportunity to do so.

This work is still going on. Entertainments are being given all over the country, out of the Keith office, to returning soldiers, those in the hospitals and in divers places where they are billetted, and will continue until the entire army is demobilized and every soldier has returned to his peaceful pursuits.

FROM the first, the Keith Circuit supplied entertainment free of cost to officers' training camps and cantonments, and to all war work benefits. Shows were sent every week to Plattsburg and nearer camps. Experts accompanied the artists and staged the entertainments. The vaudeville artists were splendidly unselfish in their co-operation. They gave their time and their services with enthusiasm. Hundreds of free vaudeville shows of the highest class have been given the Army and Navy at the direction of Messrs. Keith and Albee. In addition, the Keith staff is booking the cantonment theatres free of charge, and artists are playing for reduced salaries. These are distinct from the benefit and free shows given by the Keith people, but the executive work is donated nevertheless.

When war was declared A. Paul Keith and E. F. Albee, joint owners of the B. F. Keith Vaudeville Circuit, gave their executive staff positive and detailed orders that its members co-operate in placing the Keith organization at the disposal of the Government, of the Red Cross, and of the Allied interests working for the good of the nation. "Service to the Flag must be your motto from now on," said Mr. Albee, "and I want each one of you to so instruct your subordinates. I want the Keith Circuit a unit in backing up the Government." From the first Messrs. Keith and Albee assigned their most valuable men to war work. They made no reservations—everything on the Keith Circuit was dedicated to national service.

The first duty taken up was recruiting. In every Keith theatre attractive recruiting booths were placed in the lobbies, supplied with literature and posters, and directed by capable men and women. Artists such as Gertrude Hoffmann, Lillian Russell, Grace La Rue, Dorothy Jardon, Harry Houdini and McIntyre and Heath went to the congested business and residential districts and urged voluntary enlistment, with excellent results. In fact, Miss Russell secured more recruits for the United States Marine Corps than any other single agency, and was rewarded with a decoration and the rank of colonel.

Army and Navy enlistment posters were displayed in all the Keith theatres and reproduced upon the stage screen. Artists spoke between acts and aided strongly in spreading patriotic propaganda.

THEN came the First Liberty Loan. The Liberty Loan Committee handled the theatres and were given every facility in the Keith houses. Booths in the lobbies, prominent citizens and popular actors and actresses speaking from the stage and enthusiastic young men and women working as collectors, secured a total of $3,000,000 in the Keith theatres of New York alone. In the Second Liberty Loan, Keith patrons bought $4,000,000 in bonds. When the Third Liberty Loan was being organized, Gov. Benjamin Strong, of the Federal Reserve Bank of New York, asked E. F. Albee to take the leadership of the amusement interests of New York, covering the Rainbow Division of the Federal Reserve. His call was backed up by the Liberty Loan Committee. Mr. Albee organized the Theatrical Allied Interests Committee with himself as chairman and A. Paul Keith as vice-chairman. Mr. Albee devoted all his time to organization, and, taking his own personal staff of experts with him, opened headquarters in the Fitzgerald Building. He installed a speakers' bureau, a press bureau, departments for posters, literature, salesmen, collectors, autos, and every other need. He mapped out the work in its minutest detail, and set a highly intensive bond-selling campaign in operation on the first day of the drive.

The Liberty Loan Committee fixed $10,000,000 as the quota of bond sales for Mr. Albee's committee. The quota was exceeded in the first week, the total at the finish being $33,700,000 in New York City, which brought the theatre into Class A, and placed it third in the ranks of big business interests as determined by bond buying.

The Keith theatres in New York bought $11,750,950 of the total sales of Liberty Bonds in the third drive, and over $35,000,000 in other cities. When the Fourth Liberty Loan came along, the Treasury Department insisted that Mr. Albee again head the Theatrical Allied Interests Committee. Once more he gave his days and nights to the work, himself as chairman.

Profiting by the experience of the third drive, the fourth was even more intensively organized, and the greater city was linked up to headquarters by a comprehensive system that took in every theatre from the Metropolitan Opera House to the tiniest motion picture place. As before, the vaudeville artists took the keenest interest in the drive and under Mr. Albee's direction spoke in theatres, addressed street meetings, and appeared in Liberty theatres all over town. Famous men volunteered to speak for the committee, and hundreds of devoted women patriots worked in the Stage Women's War Relief.

The fourth drive sold $41,154,650, in the theatres of New York, the Keith group alone buying $11,734,400. In the other cities on the Keith Circuit, despite the fact that many of them were closed during all or a greater part of the drive, they succeeded in selling over $10,000,000 of bonds. During this drive, the theatres in New York, while open, were half emptied by the influenza epidemic, and the campaign therefore reached a much smaller proportion of the public than in the third drive. The peace rumors also dampened the eagerness of the public to buy bonds, but nevertheless Mr. Albee's organization sold over forty millions in Liberty Bonds. Mr. Keith and Mr. Albee personally subscribed to over $600,000 in bonds in the third and fourth drives.

IN the Red Cross drive the Keith theatres were at the disposal of the great war work, and the patrons gave more than $100,000 in the first drive. For the United War Work Campaign the Keith theatres in New York collected $131,148.57. Mr. Albee also gave a vaudeville show at the Hippodrome which netted $30,000 for the National War Work Campaign. To this he contributed $5,000 for his own ticket of admission.

At the dinner of the Vaudeville Managers' Protective Association at the Plaza, there was collected for this fund $14,000, of which Mr. Albee contributed $2,000 personally, and for his ticket to the Victory Ball he paid $1,000. In the first Red Cross drive personal contributions from A. Paul Keith and E. F. Albee amounted to $10,000.

VAUDEVILLE

ROWDYISM HAMPERS SHOWS

REMARKS DISCONCERT DANCER

Rowdyism in some of the small time houses and one big time theatre last week interfered with the smoothness of the bills. Several of the performers were greatly embarrassed by the actions of people who, seemingly, thought that once inside they could do as they pleased. Ambiguous remarks, insinuating comment, groans and other kinds of noise that were a direct insult to the ladies were heard.

At the Thursday matinee at Loew's American, during Doris Dare's act, some one in the first balcony started passing remarks, and although the greater part of the audience liked her offering and applauded her, the first gallery crowd seemed to think that her material lacked "snap" and proceeded to help her along. During one of her songs, it was almost impossible to hear her, gags and remarks of an ugly nature coming thick and fast from the self-made comedians in the audience.

At the same theatre, while Russel, Whitney and Company were presenting their sketch, they, too, were disturbed to a great extent by bad behavior on the part of the audience.

At the Fifth Avenue, while Mlle. Natalie, of the team of Natalie and Farrari, the dancing act, was on, some one in the audience yelled "Put a shirt on!" a remark entirely unwarranted. Miss Natalie was in the midst of a difficult step and, for the moment, was so astonished that she left the stage. She returned shortly afterward and went on with her exhibition, but it was evident upon her reappearance that she had been weeping. She got a big hand that was well deserved.

POLI TO HAVE NEW HOUSE

HARTFORD, Conn., Dec. 20.—E. Z. Poli plans to shortly start the erection of a new $250,000 house early next spring. The plans call for a fireproof theatre with all improvements both back and front stage. The seating capacity will be 3,000.

LEICHTER BOOKING NEW HOUSE

Al Leichter is now booking the Strand Theatre, Portchester, N. Y., which changed its all-motion picture policy to a mixed one of vaudeville and motion pictures on Christmas Day. Three acts, with a double weekly change, will prevail at the Strand.

ELTINGE ACT OPENS

SAN DIEGO, Cal., Dec. 20.—Julian Eltinge and his troupe opened here today at the Isis Theatre, where they played to a packed house. The engagement here is for two days only, following which they will play in Los Angeles.

SHUBERTS SIGN BERT HANLON

Bert Hanlon has been signed for two years by the Shuberts. He will make his initial appearance under the Shubert management as a member of the cast of Monte Cristo Jr., when that show opens at the Winter Garden.

LOEW GETS GARRICK IN ST. LOUIS

The Garrick, St. Louis, formerly playing legitimate attractions booked by the Shuberts, has been taken over by Marcus Loew and will re-open on January 6, with a popular price vaudeville and picture policy.

NEW PEOPLE ENTER ACT

Sam J. Curtis and Company have added several new people to their act as follows: Miss Billy Warner, Helen Ward, Edith Alden and Corp. Bob Gilbert.

MARTY McHALE BACK IN VAUDE

Marty McHale, formerly a twirler for the N. Y. Americans and more recently First Lieutenant in the Aviation Corps of the United States Army, has received his discharge from the service and will enter vaudeville with a single singing and talking act. McHale, who has a first rate singing voice, played several weeks in vaudeville with Mike Donlin a couple of seasons ago. He will break in his act in one of the suburban U. B. O. houses and later be given an opportunity to show his new turn in one of the New York big time houses.

LONDON TAKES SULLIVAN ACTS

Joe Sullivan, the producer, has booked four of his acts for London engagements through the Marinelli office. They are "Reckless Eve," "The Four Husbands," "The Naughty Princess" and "The Suffragette Revue." All of the productions will be cast with American performers. A full complement of scenery will also be sent over with each production. The Ford Sisters are also dickering for a London engagement, but, as yet, have not been able to agree on terms.

N. V. A. SETS BENEFIT

Plans have already started to take definite shape for the next National Vaudeville Artists benefit entertainment. There will be at least one big benefit staged in New York, sometime during the month of May. This will be held more than likely at the Hipp. There is a possibility that a series of benefits will be staged in the principal cities, as well, shortly after the big show is run off in the metropolis.

SHEEDY GETS PHILLY HOUSE

The Sheedy Agency in the Putnam Building started to book vaudeville into the Knickerbocker, Philadelphia, last week. The house was originally booked by Marcus Loew and was playing stock until the vaudeville policy was re-established last week. The house will play four or five acts and pictures under the new arrangement.

DICKEY REVIVING "HIGHWAYMAN"

Lieutenant Paul Dickey, actor-playwright, arrived in New York last week following a long period of service with the Expeditionary Forces in France. He will take his last season's playlet over the United time as soon as he receives his discharge from the army, which he expects to do in a week or so.

LACKAYE ENTERING VAUDE

Wilton Lackaye will play a few weeks in vaudeville shortly in a repertoire of three acts. One of his vehicles will be "The Bomb" and the other "Quits." The third sketch has not been decided upon as yet. W. L. Lykens is arranging the booking. The act is scheduled for an early date at the Palace.

DOOLEY AND WELLS SPLIT

The vaudeville partnership of Jimmie Dooley and Flo Wells split last week. Dooley will continue in vaudeville as a single, assisted by a pianist. He will break in his new act at Fox's Jamaica the last half of this week. He will then continue on Keith's time.

FERGUSON BACK WITH "ROUNDER"

Dave Ferguson has changed his mind about accepting a Shubert engagement and will go out, as originally intended, with the late Bobby Matthews' Act "The Rounder of Old Broadway." Harry Weber is handling the turn, which has extensive vaudeville bookings.

STOCK MAN ENTERING VAUDE

Oscar Briggs, stage director of the Shea-Kinsella Stock Company at Yonkers, contemplates entering vaudeville early in January in a sketch entitled "That Night."

PALACE GIVES FIRST SHOW FOR WOUNDED

1,500 SOLDIERS SEE BILL

Fifteen hundred wounded soldiers, sailors and marines were guests at the Palace Theatre last Thursday morning, where they witnessed the first of a series of morning benefit performances arranged for them by the Stage Women's War Relief.

Shortly after 10 o'clock the men began arriving at the Palace in motor cars of almost every description. These included ambulances, touring cars and Fifth avenue 'buses. More than fifty motor vehicles stopped in front of the Palace to unload the wounded men, many of whom were accompanied by nurses and attendants. Several of the male ushers had to come out and assist in carrying in the men who were unable to walk or limp into the theatre.

By 11 o'clock every seat in the house was occupied and the performance began. The program consisted of the regular acts which were playing at the Palace at the time, made up as follows: "Helping Hand of Sicily," one of the Red Cross motion picture series; Karl Emmy's Pets, Masters and Kraft, "Sweeties," with Lillian Berse; Charles (Chic) Sales, Annette Kellermann assisted by Kerr and Weston, Ted Doner and Con Conrad; Blanche Ring, Johnny Burke and Moran and Wiser.

Blanche Bates, who was appearing in a Red Cross sketch called "The World Mother" on the regular program, eliminated her offering from the special performance because she considered it too grim for presentation before wounded men. Instead, however, as an active member of the Stage Women's War Relief, she spoke to the men in a motherly fashion better suited to the occasion.

After the performance, which lasted until 1 p. m., the machines that had brought the men to the theatre called for them, and they were taken to the 12th Regiment Armory for luncheon.

KEENEY HOUSES READY SOON

The new theatres that Frank Keeney has been building, in Kingston, N. Y., and Williamsport, Pa., are rapidly nearing completion and will be ready for occupancy by February 1. Both of the new houses will have a seating capacity of approximately 2500. They will both be "Keeney Theatres." Keeney is undecided at present regarding the policy to be installed. Either or both may play vaudeville and pictures, or a style of film entertainment resembling that of the Strand and Rialto.

KELLER HAS FLORA FINCH

Eddie Keller has taken Flora Finch, the film comedienne, under his wing and will present her in a vaudeville comedy act entitled "Screenstruck." The act will play a couple of weeks out of town before coming into New York for a showing. The act was written by J. Horace Mortimer.

GLORIANNA GETS NEW DANCERS

Lloyd and Wells, the dancers, have left the cast of "Glorianna." The team will be replaced by Robert Adams and Jimmy Mack on Monday.

HARRY WEBER BACK NEXT WEEK

Harry Weber is expected back from his western trip shortly after the holidays.

SAXTON OPENS IN "PARTNERS"

Wm. Saxton and company opened December 22 at Newark, N. J., in "The Partners," written by James C. Horan.

TRYOUTS

Clarence Hilbert opened at Proctor's 125th Street with a black-face monologue that did not get across. He entered with a song and then went into a monologue. His jokes were very poor and old. His manner of speaking was typical of anything but a black-faced comedian.

Corse Payton and Company tried out an act that was seen months ago in vaudeville. It is a burlesque on newly-married life, where the groom discovers that his wife is in love only with her dog and also has a terrible temper. He decides to give her a dose of her own medicine. The act was well received, but it is plain to be seen that Payton has lost much of his old-time pep.

Harry Dixon followed with an act that may make good on the small time. It would be advisable to cut out his opening song, however, which is more than ten years old. He plays the piano fairly well and gave a few songs in dialect in addition to an original parody.

Madame Marco was an unusual tryout. She announced that she is the oldest singing actress on the vaudeville stage, as she passed her sixty-fifth birthday last January. She flashed some programs of forty years back showing that she once led an opera company of her own. She sang two songs in a voice that was surprising, considering her age. It sounded more like the undeveloped voice of a young girl than that of a woman past sixty-five. She gave one encore.

BECK CANCELS EUROPEAN TRIP

Martin Beck, who was scheduled to sail for Europe on the Adriatic last Wednesday, changed his mind at the last minute and decided to forego his European trip for the time being, at least. Mr. Beck, accompanied by Mort Singer, left New York on Thursday for Chicago, which will be his initial stop in a tour of inspection of the Orpheum Circuit that will take him as far as the coast.

FLORENCE WALTON TO SAIL

Florence Walton is going to France to meet her husband, Maurice Mouvet, who is a member of the Red Cross in the Gare du Nord, Paris. Since he left for France she has been taking charge of the dances at the Biltmore Cascades. They will appear together in a new revue at the Casino di Paris shortly after her arrival.

SHEA AFTER CHRISTMAS COIN

Jack Shea has three vaudeville road shows out at present, and will send out another this week. Two of the shows are in New York State and the third is in New England. The fourth will make the Middle West and Southern towns. Five acts and a feature constitute the entertainment offered by all of the shows.

FORD AND LANE TEAM UP

Johnny Ford, the dancer, and George Lane, one of the original members of the Telegraph Four, have framed up a double act for vaudeville. Both performers were in the U. S. Navy until recently.

CORMICAN HAS NEW ACT

James Cormican is rehearsing a new act entitled "At the House Party." He will be assisted by Olive Walker, sister of Lillian Walker, the motion picture star.

HAVE NEW TABLOID

Schneider and Nester have in preparation a new vaudeville tabloid, entitled "The Broadway Follies." Dave Green is their booking manager.

SIDMAN GOING INTO VAUDE

Sam Sidman, at the conclusion of the New York run of "The Little Brother" will go into vaudeville in a new act by James C. Horan.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

James Dutton, in a well put on equestrian act, opened the show and did excellently. He is assisted by two young women who ride well, and with their attractive costumes help out the pictures finely.

Frank Crumit has added some new songs to his act, but the stories remain the same and on account of much repetition are growing rather tiresome. Crumit has a fine personality and a pleasing voice and the combination carries him over well in the big time houses, but more attention to his wardrobe would not be amiss. A course of lessons with a vocal teacher would also be of much value, because while his voice is of good quality his tone production, especially in the high register, is faulty and unnatural.

Mr. and Mrs. Jimmie Barry won many laughs in "The Burglar," the sketch which this clever couple have been presenting for the past two seasons. Barry's idea of the rube character is about the best thing vaudeville has seen in many days, and his work is exceptional.

One of the big hits of the entire bill was scored by the Mosconi Brothers, who, assisted by their sister Miss Verna, are showing one of the best dancing acts the Palace has seen this season. The act is well put on, moves fast from start to finish and, contrary to most dancing offerings, has no dull moments. The work of Miss Verna was fine, while the boys covered themselves with glory. They stopped the show completely, and could have remained on almost indefinitely.

Johnny Burke, held over from last week, is still suffering from the cold which forced him to leave the bill last week. His voice is still hoarse, and this handicapped him considerably in both his songs and stories. The piano playing bit at the act's finish went well, and received considerable applause.

The Avon Comedy Four scored their usual big hit with the "Hungarian Rhapsody," one of the biggest laughing acts this clever quartet has ever presented. For the sake of laughs, and they get them a plenty, they have sacrificed much of the singing which previously occupied a big proportion of the act's running time, and it would be well to replace some of it. The boys sing finely together, and the few numbers which they rendered were encored to the echo.

Lillian Russell opened after intermission and sang a number of new songs, together with some of the old favorites with which she has been associated for many years. She has a soldier pianist in the act, and during the time she was making a costume change he sang a number of soldier parodies on late popular songs. Miss Russell is still carrying the quartet of Marines with her, and for the act's finish delivers a speech of patriotism which was thrilling.

Homer B. Mason and Marguerite Keeler, assisted by George B. Romain, have a new travesty sketch by Porter Emerson Browne, which deals with the eternal triangle. It will be further reviewed under new acts.

George B. MacFarlane, with Harry De Costa playing his accompaniments, sang several new songs as well as a number of old favorites. The big baritone was in excellent voice, and in spite of a late spot on the bill scored a substantial hit. Opening with "Caroline," he then rendered a new selection. This was followed by some stories, then he sang a fine number by De Costa, and finished with the George M. Cohan song, "When You Come Back."

La Bernicia, a young Ballerina, assisted by Princess Kla-Wah-Na, an Indian harpiste, and a company of classic dancers, closed the show. La Bernicia is an exceptionally clever dancer, and executed her various numbers with much speed and grace. Her company of assisting dancers were particularly good, as was the Indian harpist. W. V.

COLONIAL

The Monday matinee at the Colonial marked the beginning of a new policy, under which the house will hereafter present three big headliners every week.

Josie O'Meers performed several feats upon the tight wire in the opening spot, and sang several current popular songs. The latter were fairly well done, although her work on the wire was nothing out of the ordinary.

Krantz and La Salle captured a big share of the applause with their routine of snappy songs. These two men form a well-matched team, for not only do they present a neat appearance, but sing together in a manner attained by very few. There is perfect co-ordination between them and every one of their songs was a hit.

Roy Rice and Mary Werner offered a blackface comedy act called "On the Scaffold," written for them by Blanche Merrill. Both are clever laugh-getters.

Belle Baker had things all her own way, each one of her songs registering with telling effect. Belle Baker has about her that indefinable "something" that makes her so popular with vaudeville enthusiasts. Her voice and manner sparkle with good natured humor, and make her a credit to vaudeville. Three encores fell to her share, and she might have gone on indefinitely, had she so desired.

George White, assisted by Tot Qualters, Ethel Delmar, Lois Leigh and Dorothy St. Clair, closed the first section of the bill with what he calls his "Annual Dance Contribution." Few dancing acts offered nowadays rank as high as this one, and none above it. The offering has class, speed and punch. In response to requests, he rendered impersonations of Frisco, Louis Mosconi, Pat Rooney, Eddie Leonard and Bernard Granville, in order.

Maude Earle and company appeared after the intermission, and presented their fantastic novelty, entitled "The Vocal Verdict."

Two allegorical figures, the man representing "Vaudeville," and the woman "Novelty," appear before a drop and argue in rhyme the right of the woman to assume her title. They decide to let the audience act as the jury, while she goes through her trial. The drop then lifts, and in a specially set scene in two, with the man now in the garb of a judge, she sings in order a selection from "Traviata," an old Irish ballad and a popular song.

The offering is cleverly arranged and would be much more effective if the man would adopt a normal method of reciting his lines.

Walter De Leon and Mary Davies have a skit that does not lag for a moment. The first part, where the American war correspondent and girl are stranded in France, and try to speak to each other in French, is a riot.

The Avon Comedy Four presented "The School Master," instead of their "Hungarian Rhapsody," which they were slated to perform, and shared the big applause honors with Belle Baker. The act is a scream from beginning to end. The four terial is good, the boys know how to put it over and in addition form a singing quartette of rare ability. The man who plays the part of the Hebrew is particularly funny. The four stopped the show.

The Wonder Bears went on in the final position, and failed to hold the crowd. The act deserved a better fate, however, and in an earlier spot would undoubtedly go well. The first stunt found one of the bears indisposed, but the skating and cycling exhibitions by the larger of the animals provided good entertainment for those who stayed until the finish. I. S.

RIVERSIDE

This being anniversary week at the Riverside, the management has provided a galaxy of real entertainers to celebrate the event.

Raymond Wilbert opened the proceedings with his golf bag juggling and hoop rolling offering, which he called "On the Golf Links." The dexterity he displayed in his hoop rolling, and his graceful personality, were the chief elements in the favorable impression he created.

Espe and Dutton, a versatile duo of entertainers, followed with a nifty singing, dancing and talking specialty. The team added a thrill to their offering, by juggling break-neck fashion, heavy nickel balls and a "big Bertha" shell, made of nickel; this last being caught on the back, as it rolled off a pedestal, by the smaller of the duo. They did enough to make any audience appreciate their sincerity of purpose, and the present audience was no exception.

Then came the Kalmar and Brown's "Bugland" act, which is a sort of miniature extravaganza. The settings, while not urban, do suggest more than a suburban idealization of the dwelling place of bugs; and the two large toads, with gaping mouths, in the forefront of the setting, contributed no uncertain effectiveness to the whole. The novelty of the act lies in the fact that there are no others in it to help them out amid their charming surroundings. For Kalmar and Brown can and do sing and dance in a manner designed to win them genuine favor. Their songs are tuneful and the lyrics of them were even more catchy than the tunes.

Marie and Ann Clark surely did manage to tickle the risibilities of the audience with their droll patter, and even funnier song offering. The somewhat timeworn method of discovering the "other" in the audience proved effective, in this instance at least. For they are a couple of comediennes with more than a passing sense of comedy values. Each contributed as much as the other to the offering, which found considerable favor.

Blanche Ring was the next to appear. At the rise of the curtain, which disclosed a full stage setting, she stepped forward to the footlights to offer her "Topics and Tunes of the Times." These same are chiefly songs that are about as well suited to her personality as anything she could find. Of course, she sings them in the Blanche Ring manner, which has a definite entertainment value.

Frisco was the hit of the bill. His jazz dancing went over to its customary big applause. Whether you like it or not, the fact remains that there is something different about the way Frisco wriggles and squirms, that places him practically in a class by himself, as a vaudeville act. Then, too, little Loretta McDermott must be mentioned in conjunction with Frisco's dances, for she is a contributing factor to the success of the offering, which includes Bert Kelly's unchastened jazz band.

Trixie Friganza told all about the "Block Party" in a manner quaint and entertaining. The rotund Trixie is a glib comedienne and can be relied upon to make her audience laugh. A broad sense of humor is hers indeed, and the audience appreciated her offering in no uncertain manner.

Henry Lewis, the "millionaire" comedian, is adding to his already plethoric bankroll by appearing at two different theatres this week. The other one is the Orpheum.

Lewis handles his material with the ability of a trained comedian, and kept 'em laughing and applauding throughout his highly entertaining specialty. The cash register must have rung up five hundred laughs, at least.

ALHAMBRA

The bill for this week is made up of well selected acts, and the Monday afternoon audience gave its full approval of the performance.

The Flemings, two men, in number one position, opened with statuary groupings of gladiators, six in all, and their work drew many plaudits. They then did a routine of hand lifts and hand to hand stands. In this line, these boys excel. They are remarkably athletic and work without the slightest sign of exertion. Their routine includes the better feats usually seen in this line, but the majority of them are new with these boys. They scored heavily.

Billy Glason, with his songs and comedy talk, won a big laughing success. He "talked" three songs and gave a line of funny patter that kept the audience in hearty laughter. He was so well liked that he was not permitted to escape taking an encore, and for this he rendered a parody on "The Death of Dan Magrue."

Dog acts may come and dog acts may go, but Karl Emmy and His Pets go on forever—and they always score. At the opening performance on Monday Karl put his troupe of canines through their poses, interspersing their feats with comedy talk and the trainer and his pets drew outbursts of applause through the entire progress of the act.

Cole, Russell and Davis, two men and a woman, in "A Knight's Errant," were also laughmakers, who were accorded their full meed of approval. The little skit tells of two men who have served time in various penal institutions and are trying to evade arrest for their last "job." They go to a small town and are talking of their narrow escape when they discover they have stopped in front of a restaurant conducted by a girl they know. They girl, of course, knows nothing of their criminal career and greets them effusively. They tell her a cock-and-bull story of their having been soldiers, which she believes. One of the men goes in the restaurant, while the other entertains the girl by making love to her. While this is going on the other fellow robs the restaurant of everything he can carry away, including the cash register.

The act is bright and snappy, and is well put over.

Miriam and Irene Marmein, assisted by David Schooler, had closing position on the first half of the bill and were received with marks of decided favor. One of the girls starts with an Oriental dance, and her sister follows with one of Egyptian origin. They then did an automaton dance, a fashionable dame dance and a modern cabaret number. At the finish Schooler joins the girls for a few steps. The Misses Marmein are excellent pantomimic and character dancers; Schooler is a finished pianist and plays several numbers. The act opens in one, goes to two and closes on full stage, all being special sets.

Jean Sothern, the well known screen star, found herself among friends and received a hearty hand on her first entrance. She rendered four songs and gave her juvenile patter, and scored one of the successes of the bill.

Eddie Leonard, with his minstrels, in "Dandy Dan's Return," was easily the great hit of the show. Leonard is one of the most popular performers that plays the Harlem houses, and is one of the few who plays a two weeks' engagement at one house. He played the Alhambra for two weeks in October, and is back again for the same length of time.

Ben Bernie, the syncopated funster, was a laughing hit. He kept his audience with him by his violin playing and comedy patter.

In closing position Emily Francis Hooper, assisted by Harry Miller and Billy Griffith, gave full satisfaction. Miss Hooper presented an original arrangement of songs and dances, and she and Miller and Griffith won much applause. E. W.

VAUDEVILLE

TWENTY-THIRD STREET
(Last Half)

The bill was opened by Wentworth, Vesta and Teddy with a sorry excuse for a variety act. Their singing had not the least sign of spirit or life, the dancing was poor and the stunts in juggling were even worse.

Millard and Martin got a slow start and only towards the latter half of their act did they get going right. Most of their jokes are out of place, now that the war is over, but the singing is fairly good and the dancing neat.

Tower and Leon have a neat little act. A soft shoe dance by the man received a lot of applause and the woman's singing was exceptionally good. It would be advisable to cut out some of their slap-stick comedy which borders on the vulgar.

Minerva Courtney and Company followed with a comedy sketch and scored a big hit. They have a scene in an old western cabin, with a barber shop and barroom in the same room. Miss Courtney takes the part of a girl who is looking for a man whom she must marry to inherit $3,000. She takes the job of barber and the manner in which she shaved the very man she was hunting for was a riot of laughter.

Frank Morrell then entered and began knocking all the acts which had preceded him. He is assisted by a pretty girl whom he calls Vera, but who is not on the program. His monologue is side-splitting, and scored big.

Janette Martine has a neat singing act. She scored big. She has a very good variety of songs, all of them up-to-date.

Anthony and Rogers, Italian comedians, followed. Although their act is exactly the same as all other Italian acts, they received many laughs and went well.

The Flying Keelers closed the bill with a trapeze performance that contained many thrills and some good comedy. They served to keep the audience in its seats until their last stunt. G. J. H.

EIGHTY-FIRST STREET
(Last Half)

Reynolds and White opened. Both play the violin well and their specialty contains plenty of good vaudeville entertainment. The finish, which brings the couple forward in a neat little dance, during the course of which they play a difficult duet on their instruments, sent them off to a good hand. Starting the show in the Eighty-first Street is a job that isn't easy by any means. The team, however, accepted the handicap and did very well considering the difficulties attached to it.

Gene Mason and Fay Cole, a youthful singing and dancing combination, experienced a little trouble in getting started, but caught their stride shortly before the finish and closed to substantial applause. The act needs revision immediately. The talk is draggy and rather pointless for the better part. The couple are capable of doing a much better act.

"The Lincoln Highwayman" held 'em spell bound for thirty minutes or more, the Eighty-first Streeters fairly devouring the overdrawn melodramatics. Inez Plummer gives a fine performance as the female reporter, and the man who plays the highwayman also contributes a likable characterization.

Kaufman Brothers, doing practically the same act they have been playing for the last ten years, as far as formation is concerned, scored a hit. The boys still possess the pleasing voices that have delighted vaudeville audiences for so long. The operatic travesty and the conversational jumble that has become a trademark of the turn went over as if it were all new to this audience.

Earle Reynolds and Nellie Donegan, assisted by Helen Reynolds, seem to be in a class by themselves when it comes to roller skating. Although practically closing the show, not a person walked out until the act had finished its last stunt. H. E.

VAUDEVILLE REVIEWS

AMERICAN
(Last Half)

Rosie Rifles, a clever markswoman, gave an exhibition of sharpshooting in the initial spot. In many queer attitudes, and with remarkable dexterity and rapidity, she shot her targets without missing.

Mabel and Johnny Dove found the second position an easy one, and were well liked. The latter is a good black-face comedian, well supported. They are fully reviewed under New Acts.

Bell and Carron, a man and woman act, in which the former is the "whole thing," did some talking, dancing and acrobatic stunts. They are reviewed under New Acts.

Ben Harney and Company scored the hit of the bill and, after taking an encore, stopped the show and had to beg off. Assisted by a colored "plant" in the audience, the former sang a song in negro dialect and followed with a song and dance. The plant then stepped upon the stage and offered a piano solo upon an ancient and time-worn instrument supplied by the management.

Gill and Veak presented a skit which takes place in one of our "one-armed restaurants." They got off to a good start, but the talking became tiresome after a while.

Doris Dare sang a number of songs, and pressed Ben Harney closely for first honors.

Russel Whitney and Company presented a sketch in the next-to-closing spot and managed to get through fairly well in spite of the "gallery gods," who were having a good time.

Kenny and Hollis concluded the show with a comedy offering which is rather weak in spots, the straight man not holding his end up. I. S.

VICTORIA
(Last Half)

The Arco Brothers have an abundance of muscle, despite which they exhibited a great deal of agility in their offering of acrobatic feats of strength. They proved themselves worthy of the applause they received.

The Fenwick Girls are as good and, perhaps, a little better, than the average conventional duos that style themselves "sister" acts. This is due, it seems to the reviewer, to the fact that they pattern their song offering after the best manner of the Courtney Sisters.

Danny Simmons, with "kilties and a' that," aimed to be some sort of definite Scotch comedian, but failed to establish the Scottish feature of his offering. However, when he related a few stories of the war that were genuinely humorous, he did succeed in establishing himself somewhat favorably with the audience.

Four Troupers did not arouse much enthusiasm by their musical offering. A piano, cornets and other brass instruments figure in their act, all of which are played with just average skill. Some talk that mentions twins and other inconsequential matter designed to inject humor into the offering is attempted, but falls flat.

Wilson Brothers are a couple of vaudevillians who have, by this time, run the whole gamut of variety experiences. As veterans, they probably remember the time when the expression "Ged oud," indulged in quite frequently by the balder of these twain and punctuated with an indefinite wave of the hand, aroused considerable laughter and made for popularity. At the present time, they chuckle, sing and talk with a suggestion of former spontaneity, but fail to cover themselves with glory. Still, their experience stood them in good stead, for they managed to inject enough pep into the latter portion of their offering to win applause of a kind. M. L. A.

HARLEM OPERA HOUSE
(Last Half)

Willing and Jordan held the initial spot with a song act that was neatly put over. Miss Jordan injected spirit into the act, but Willing has only a fairly good voice. His piano playing, though, is worthy of commendation.

Evelyn May and Company followed with one of the best acted sketches seen at this house in a long time. The curtain rises on a hotel lobby with a cleverly-contrived switchboard in the center of the room, two telephone booths and some other furniture. Miss May is the switchboard operator. The other actual characters are a police sergeant and a social rounder. They have good comedy that is put across neatly, and the plot is worked up in a very natural way. The act scored.

Reed, La Mont and Henkel came next with a variety of songs, piano-playing, soft shoe dancing and a violin solo that were all fairly well done.

Nevins and Gordon followed with a novelty act that made a big hit. Their special curtain rises on a drop showing a pretty scene in Holland. In the center of the stage is a well. Nevins, taking the part of an American in Holland, enters and pulls up the pail and finds a life-size dummy. Miss Gordon acts the latter to perfection. Later, they have some real good dancing and their songs, all of which pertain to the act, are very well put over.

Harry and Anna Seymour scored a laughing hit with their comedy dialogue and songs. Their jokes are rather old, but the manner in which they were put across helped to make them good. Harry Seymour did a soft shoe dance that really showed ability, well used. Anna Seymour's imitations of big time stars were very well done. The act was very well liked here.

Billy Bouncer closed the bill with much laughter.

The act is one that has not been in vaudeville for quite a few years. G. J. H.

METROPOLITAN, BROOKLYN
(First Half)

The usual capacity house was in evidence last Thursday evening, and the audience showed much approval for the acts presented.

After the pictures, Ruth Clifford, a motion picture star, appeared and offered an animated song.

The Karno Trio, three men, followed with an A-1 club juggling act. They are quick workers and experts in their line, and, while their routine differed little from the usual club act, deservedly won much applause.

DeVoy and Dayton, man and woman, open with a song and go to a dance. They follow this with comedy talk. The girl then sings and dances and is rejoined by her partner in some dialogue. For a finish, the man dances to music played on a concertina by his partner. They work with a special set in one and are pleasing entertainers.

Carlisle and Roemer, man and woman, in an instrumental and singing act, were one of the big applause getters of the show. The man is an excellent violinist and pianist and his partner sings three songs well.

Hank Brown, assisted by a clever girl, scored a big laughing hit. They start with a song. Brown follows with patter. His partner follows with two songs and whistles. Brown then does a few eccentric dance steps and indulges in more patter and, for a finish, they sing. Brown was recalled and, stepping out of his comedy character, gave a little war talk.

Rube Marquard, with his sailor jazz band, closed the bill and won loud applause. E. W.

FIFTH AVENUE
(Last Half)

Mabel Burke headed a well-arranged bill with a Red Cross song, which she offered in clear, ringing tones, while films that fitted the words were flashed upon the screen.

Natalie and Farrari followed, and were one of the hits of the performance. As a toe dancer, Mlle. Natalie has few superiors and in Ferrari she has an excellent partner. Their satire on dancing as they saw it done in a cheap dance hall and their face on the Shimmey is very funny, and kept the crowd laughing, providing a good finish to a good offering.

The Loos Brothers sang several songs and received a big hand. The two have personality, ability and a good repertoire of snappy songs. They took an encore and could have had more easily.

Deiro rendered some classic and popular selections on the piano-accordeon. He has selected good numbers, and has a way of bringing out tones that few other players of the accordion seem able to obtain.

Bond Wilson and Company presented their humorous playlet and kept the audience laughing from start to finish. As a laugh producer, this act ranks with the best in the business. The blackface comedian, who puts all of the gags over, is one of the funniest of his kind. The straight man holds his end up excellently, and the girl does her part creditably.

Jim and Betty Morgan got off to a good start and continued the pace to the end. They rendered a number of popular songs and concluded with a guitar and flageolet duet that sent the act off to a whirlwind finish.

Pat Rooney and Marion Bent were a riot in the semi-windup, and registered the hit of the bill. There is one thing that stands out in their act and that is personality. The two have a good act and an even better way of putting it across. They could have taken as many encores as they wanted to.

Minetti and Sidelli closed the show with their acrobatic novelty and found the last spot easy. Their last feat, in which one of them takes a tumble from five tables piled one on top of the other, got them a lot of applause. I. S.

PROCTOR'S 125th STREET
(Last Half)

Cooper and Gordon opened the bill with their piano and violin act. They start with a jazz tune that is fairly well played. One of their numbers, however, in which the violin is played off stage to the accompaniment of the piano would make a bigger hit if it were their opening number.

Howard Chase and Company followed in a sketch with two men and a woman. The comedy in it is fair, but the hero speaks too much like a Bronxite to take the part of a Westerner. They pulled quite a few laughs, however.

Duffy and Caldwell made a slow start, but worked the act up towards the latter half with some dancing and songs that were fairly well put over.

Jimmey Hussey and Company were the favorites, and scored the biggest hit. Hussey and his partner enter in riding habit and start right in to get laughs. Hussey did two songs that were cleverly put across.

Arnold and Allman have an act that scored real big. The man in the turn walks across stage and accidentally drops his handkerchief. The woman picks it up and starts a flirtation. The whole act went on in that style, the woman taking the part of a bold flirt and the man of a shy young girl. The best part of it was that they did not overdo it, and what they did was enacted naturally and cleverly.

Emma Francis and her Arabians closed the bill. The act is a good one for last position. Her songs are fairly well put over and her dancing contains a great many eccentric steps. The stunts by the Arabians are thrillers and were well received. G. J. H.

VAUDEVILLE

GARA ZORA

Theatre—*Harlem Opera House.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*Special, with slides.*

Performing before a white screen on which various colored slides were flashed, Gara Zora presented a number of interpretative dances that, for grace and ease of motion were unusual. In spite of the orchestra, which rendered the classic pieces she has selected for her act in jazz fashion, she scored a hit.

Her first dance was done before slides representing the interiors of an old Egyptian abode and was an oriental number. A number of marine scenes were next shown, and she then did another dance that won applause. She concludes with a dance before submarine scenes and slides representing a forest fire.

There is something of the far East reflected throughout Gara Zora's act. Her dancing is of high order and a pleasant deviation from the usual dance act presented nowadays. She seems to be headed straight for the big time.

I. S.

RIALTO AND LA MONTE

Theatre—*Proctor's 58th Street.*
Style—*Balancing and juggling.*
Time—*Twelve minutes.*
Setting—*Full stage.*

Rialto and La Monte have an offering that consists of juggling and balancing by one of the members and some "Nut" comedy by the other.

They present very little that is different from the usual routine act of this sort. The comedy is included to speed the act up, but does not seem to succeed very well. The fellow who attempts to provide the fun, is not, naturally, very well fitted for his part and his efforts, in some cases, were clumsy. The "pitcher" stunt was the best one they did, and the concluding "Ladder" trick would have been much better if they had not tried to make it funny. The attempt at comedy only delayed the action and made things tiresome. I. S.

WHITE AND WEST

Theatre—*Proctor's 58th Street.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

White and West are a man and woman team who present the usual routine of songs and dances. The man is the better performer of the two and was preferred by the audience.

The opening number lacked punch and the second section, a song and dance by the girl member, did not score either. A song and dance by her partner showed some signs of life, the dance being well done. The "shimmey" number, concluding the offering, won applause, the way in which they did their steps and the cigar idea reminding one of Frisco. More pep in the first part of the offering would improve it greatly. I. S.

"DANCELAND"

Theatre—*Proctor's 58th Street.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*Special and drops.*

Danceland is, as its name implies, a dance offering. But it does not go very smoothly and is very poor in spots. The idea of having the girls appear at different times in men's costumes and the "Spirit of Dance" section, where the girl representing the Spirit of Dance appears in male attire, do not add very much class to the act.

A man sings a song to the "Spirit of Dance" before a drop which is pulled aside when one of the girls appears in a full dress suit. Two more girls appear and the man leaves the stage while they do an eccentric dance. A number of dances are then offered, but none that stand out as being particularly good. The finishing number is built around a rather old step and is not very suitable for the end of the act. I. S.

NEW ACTS AND REAPPEARANCES

TOWER AND LEON

Theatre—*Harlem Opera House.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Some slapstick, combined with singing and dancing, tells the story of this act. The male member of the team does some "Nut" comedy, but his work does not get him many laughs. The act lacks dash and becomes tiresome. Some real dialogue and a few good gags would go greatly toward improving the offering if substituted for certain parts of it.

The act opens with a song and dance, the orchestra (intentionally) drowning the singing, while the dance is done with the intention of causing laughter. In this, it utterly failed at this house. A waltz by the lady member, to which she sang the words, showed a few signs of speed, but when her partner again came out and they started the attempt at slapstick all over again, the number once more fell behind.

The song and waltz bit was the best part of the offering, the rest being woefully below par. I. S.

MADISON AND WINCHESTER

Theatre—*Proctor's Mt. Vernon.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

Madison and Winchester have a comedy dialogue that is good.

They open their act with a song that won the audience to their favor at the start. After that they started to knock each other with some good new jokes that brought roars of laughter from the audience. They then gave an imitation of a magician and his assistant. One of them tried to recite a serious poem, but the interruptions of his partner made a farce of it. He finished by reciting it to the accompaniment of his companion. It was very well done.

For an encore they gave a travesty on a scene from "Quo Vadis" that proved to be a riot of laughs. The act should reach better time. G. J. H.

MELNOTTE DUO

Theatre—*Harlem Opera House.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*One and special three.*

Two men step out, staggering as though intoxicated, and one of them performs some feats on a ladder and wooden lamp-post in semi-darkness. This is done in one, after which the drop is raised and they perform some feats on a tight wire, in three. The best of the work on the wire is a jump over three chairs, held above it by stage hands.

The act drags somewhat at the start, the pantomine at the beginning becoming tiresome. The offering has very little that is different from the usual small time acrobatic act. I. S.

DE WOLF AND DAWSONS

Theatre—*Proctor's 125th Street.*
Style—*Singing and dancing.*
Time—*Sixteen minutes.*
Setting—*In two.*

When the curtain rises on this act, Marty DeWolf is seen at the piano playing and the Dawson sisters enter singing, one of them in male costume. During the song, they execute a few dance steps.

De Wolf then sings a popular song and brought it out nicely, as he has a pleasing voice. Then, with one of the sisters, he did a pretty little ballad and also injected some comedy. The act is fair. G. J. H.

LES MORCHANTS

Theatre—*Victoria.*
Style—*Musical.*
Time—*Sixteen minutes.*
Setting—*Special.*

Here we have one of those delightfully enchanting musical offerings that is as rare to the variety stage as the proverbial day in June.

Two Pierrots and a Pierrette comprise the trio. They work on a full stage, using a black and white back-drop to heighten the effect of their charming black and white silk costumes.

One of the men plays a mandolin, the other a guitar and the lady sings in French. Each contributes his and her musical bit in a thoroughly polite manner with here and there a suggestion of gaiety. The lady's voice carries a freshness of tone that was most pleasing, but more especially so in her rendition of the Rudolph Friml number, "Giannina Mia." And when, following a duet by the mandolin and guitar players, the mandolin player offered a solo, he established himself so thoroughly in the favor of the audience that he was received with enthusiasm.

The act is very pleasing from start to finish. M. L. A.

FRED ALLEN

Theatre—*Harlem Opera House.*
Style—*Comedy talking.*
Time—*Fourteen minutes.*
Setting—*In one.*

Fred Allen is naturally funny and succeeded, without any difficulty, in making the audience at this house, laugh.

He starts with a few little ditties and then presents a farce on ventriloquists. After juggling a few balls, he tells a number of gags, that, for the greater part, were old and did not get across very well. Some slapstick comedy, where he attempts to catch vegetables on a fork held in his mouth was a good laugh-getter.

At the finish, pictures of Washington, Wilson and the flag were flashed upon the screen, Allen stepping out as they were applauded. It made the crowd laugh, but is not a very ethical procedure.

A few good, new gags and some revising would work a great improvement in the act. Allen is funny but does not use the best of judgment in selecting and arranging his material. I. S.

TOM BROWN'S REVIEW

Theatre—*Harlem Opera House.*
Style—*Musical.*
Time—*Twenty minutes.*
Setting—*In two.*

Five girls and a man play a number of popular and classical pieces in an act that is the conventional small time musical revue. They start with two girls at the piano, two playing cornets and a man and girl playing trombones. A medley, starting with a classical selection and lapsing into popular tunes, is rendered in this fashion.

One of the girls then attempts to sing the quartet selection from "Rigoletto," and, singing in all four voices, accomplishes the difficult feat fairly well. A saxophone quartet, accompanied by two girls at the piano, follows, and the blare drowns many of the defects of the playing. A violin solo by one of the girls, accompanied by another at the piano, made a hit at this house and, for a finish, a medley is played with one of the girl pianists singing.

One or two vocal numbers of more up-to-date songs would greatly improve the act. I. S.

DELYLE ALDA

Theatre—*Ziegfeld's "Frolic."*
Style—*Singing.*
Time—*Intermittent.*
Setting—*Full stage.*

This business of singing amid the din of knives, forks, spoons, plates and other restaurant appurtenances is nothing new in the career of Delyle Alda, for she used to be at the Winter Garden Restaurant, in Chicago, where she was quite a favorite less than a year ago.

Dressed in a natty masculine evening suit, she opens the show singing a song called "After the First of July," a pretty number, effectively rendered, and made more so by the addition of eight beautifully costumed girls whose costumes symbolize various popular summer soft drinks.

Later, she sings another number still dressed in masculine garb, after which she finishes her contribution to the entertainment by introducing in song more girls who represent various rivers throughout the world.

A high-class entertainment is the "Midnight Frolic," and a fitting addition to the same is Delyle Alda, for she has a well-trained voice, a dainty personality and finds favor with her audience. M. L. A.

ZOLA DUO

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Full stage.*

Two men go through an interesting routine of stunts in this act, which is full of snap and dash from start to finish, and should be able to find a spot on a big time bill, for both are earnest workers, know how to keep an audience interested and have a finish that will always draw applause.

As the curtain rises, a man in full dress enters playing the part of a "drunk" and he and a butler start tumbling and rolling about. They do a number of somersaults, front and back flips, handstands and falls. The man in the garb of the butler then leaves the stage and changes his costume for that of a Scotchman. He then returns and dances the "Highland Fling" on the table.

The two then prepare for the finishing trick. Four tables are placed on top of each other. They perch on the uppermost one and start rocking the rickety structure, working the audience up to a high pitch of excitement. Finally, the tables go over and both land on the floor on their backs and take a tumble.

The act won a big hand at this house and should be able to do so elsewhere. I. S.

MACK AND VELMORE

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Skit.*
Time—*Sixteen minutes.*
Setting—*Special.*

Mack and Velmore are a man and woman team and have an interesting skit, which, however, ends rather poorly.

Mack has a pleasant tenor voice and his partner, who is an attractive woman in a very pretty gypsy costume, wins favor with her fine personality. There is one fault in their dialogue, however: They put it over in a sort of matter of fact way. Through that fault, a great deal of it gets away from the audience.

The girl starts with a violin solo, after which Mack, as a salesman, enters, and some dialogue ensues. She agrees to read his palm and gets a laugh when she replies to his question, "What am I thinking of?" with a slap.

He then sings an old folk song, and some more dialogue follows. When the salesman explains to the gypsy girl though that she is not really a gypsy a great deal of the effect is spoiled. The "Mother" song is good for the finish, and, with a better bit preceding, should improve the act. I. S.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer

1604 Broadway, New York
Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, DECEMBER 25, 1918.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $4; six months, $2; three months, $1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St. HARRY F. ROSE, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Doringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

STAMP OUT ROWDYISM

For some time past there has been noticeable a growing tendency to rowdyism in many of our vaudeville and motion picture theatres and, what is quite as deplorable, a tardiness on the part of the managers of some theatres to put a stop to it, which could be readily done by employing house officers with brawn and muscle for that purpose.

We, of the present generation, have seen the rise of vaudeville from a class of entertainment never attended by respectable women, to the refined entertainment it is today. We have seen it lifted from that style of show only witnessed by "stag" audiences to what it is now, an entertainment for ladies and children.

We have seen the motion picture houses grow from little stores to the most palatial temples of amusement; from the nickelodeon to the Strand, Rialto and Rivoli.

All this has been accomplished not only because of the improvement in the grade of shows and pictures presented, but because these places of amusement have been kept free from rowdyism of all kinds; because ladies and children could safely go to these theatres with the knowledge that they would be safe from the rowdy and loafer.

This was the condition that raised the standard of the clientele of places of amusement to the very best class of people.

The manager who wishes to retain this class of patronage continues to conduct his house along these same lines today and will always continue to do so.

But this manager cannot carry on his shoulders the faults of others and his house will sooner or later be classed with the houses where rowdyism is permitted.

At first glance the average manager who is strict as to the conduct of his patrons while they are beneath his roof may not look upon this matter seriously. But the sooner he does the better, for it is a matter which threatens the very root and foundation of the vaudeville and motion picture business.

Respectable persons, of either sex, will go to no place of amusement where rowdyism prevails, and the loss of the patronage of the respectable element would spell the end of such a resort.

It would be well for the vaudeville managers and the motion picture exhibitors of this city to take immediate action in the matter. There is no reason why rowdyism should be tolerated in any theatre.

"BLUCH" LANDOLF'S TALE

By MURDOCK PEMBERTON

(*In "The Broadway Anthology"*)

When I was old enough to walk
I rode a circus horse;
My first teeth held me swinging from a high trapeze.
About the age young men go out to colleges
I trudged the sanded vasts of Northern Africa,
Top-mounter in a nomad Arab tumbling troupe.
I was Christian—that is, white and Infidel;
So old Abdullah took me in his tent,
And, stripping off my white man's clothes,
Painted me with dye made from chestnut hulls,
Laughing the while about the potency of juice
That would prove armour 'gainst some zealot's scimitar.
Four camels made our caravan,
And these we also used for "props."
When we played a Morocco town
The chieftain met us at the hamlet's edge,
Asked of Abdullah what his mission there,
Then let us enter,
He leading our caravan to the chieftain's hut,
Where we sat upon the sand,
The thirty odd of us,
Surrounded by as many lesser chiefs.
The hookah solemnly was passed around,
And then the hamlet chief would speak:
"Stranger, why have you forsaken home,
And drawn believers after you?
You bear no spices, oil, or woven cloth,
Nor jewels, nor any merchantry."
And then Abdullah:
"True, Allah's precious son,
We trade in naught men feed their bellies on,
But we have wares to thrill brave men;
To make your youth see what use bodies are,
To make your women blush
That they have no such men."
"What are these magic wares?"
"Why, we have here an Arab youth
Who seems possessed of wings,
Jumping three camels in a row."
"So! In this very village there's a lad
Who jumps four camels
With half the wind it takes you telling of your boy."
Scoff followed boast and back again,
Until the chief arose,
Saying to the lesser chiefs
That they should call the local tribe,
To meet beside the caravanserai
Before another sun went down,
To see if these vain wandering men
Could do one-half the things they boasted.
So we met at sundown,
Our brown men stripped,
Except for linen clouts.
We tumbled, jumped, made human pyramids,
And whirled as only Dervish whirl.
Then, as a climax, the village boy essayed
To span the four trained camels
Who, at Abdullah's soft-spoke word,
Moved just enough apart to make the boy fall short.
And then our sinewed lad would make the leap,
The camels crowding close together
At another soft command.
Our lad, making good his jump,
The populace would grant our greater skill;
A goatskin filled with wine,
And honey mixed with melted butter,
Was offered us within the caravanserai.
Then we moved out beyond the town
And pitched our tents of camels' hair,
Rising before the sun to face the friendless desert wastes
Until we reached another habitation on the camel trail,
I (who played the dumb boy of the tribe
Lest my Christian tongue betray me)
Trudging behind with all the salary—
Chasing the desert after two new sheep,
Our net receipts for that Moroccan one-night stand.
Now, twice each day, within the Hippodrome
I, a buffoon in absurd clothes,
Strive to make the thousands laugh;
And when my act is done
There comes the tread of camels' feet,
Followed by Slayman Ali and his Arab troupe,
Who tumble, jump and build pyramids
Before a canvas Sphinx upon a painted desert.
When I saw Slayman last
He was a boy,
Chasing the sheep with me
Beneath Morocco's moon.
Tell me, where dwells romance, any way?—
In Manhattan, or Arabian, nights?

Rialto Rattles

THEATRICAL MYSTERIES NO. 24.

Who was the first song writer to discover that babies rhymed with ladies?

JUST A LITTLE OVERSIGHT.

Jack Dunham says he has discovered a wonderful juggler, with one arm, named Kelly. Jack, however, fails to state the name of his other arm.

UNFAIR COMPETITION.

A swindler has been active lately among movie exhibitors, having mulcted several during the last couple of weeks by means of one of the oldest bunco games in existence. Film manufacturers will probably set up a cry of unfair competition when they hear of this.

NEARLY BUT NOT QUITE.

A celebrated Mormon who lived to the ripe old age of eighty is said to have acquired an even half dozen wives during the course of his life. Nearly as many better halves, in fact, as the average leading man manages to acquire before reaching the advanced age of twenty-five.

NO WONDER HE DOESN'T KNOW.

A New York cabaret proprietor says that he can't understand why some people insist on drinking too much when they attend a cabaret show. But, then, he admits that he never sits through one of his own shows. Therefore, he can't be blamed for asking such a foolish question.

THERE ARE GRINDS AND GRINDS.

McNamara and Magin, winners of the six-day bicycle race, immediately after finishing the long grind at the Garden, started in on a tour of the small time theatres in and around New York

We'll bet that Mac and his partner, after playing a couple of weeks of four a day in vaudeville, are rather inclined to feel that the six-day thing isn't such a terrible grind after all.

BAD EITHER WAY.

A vaudeville actor arrived at the theatre two hours late the other day and informed the manager that his belated appearance was the result of having been stuck on a bar in the river. Whereupon the manager fined the actor $25.

Somehow or other, bars seem to be expensive propositions for actors to get mixed up with, whether they are in the river or on the Rialto.

THINGS WORTH HAVING.

Al. G. Field's farm.
Al Reeves' various birth places.
Kitty Gordon's back.
A. Toxen Worm's genial manners.
Harry Lauder's drawing powers.
McIntyre and Heath's real estate.
Don Barclay's London engagement.
Jack Dunham's nerve.
Mrs. Wilkenning's judgment.
Douglas Fairbanks' offers.

VAUDEVILLE VETERANS.

"I hope you get ahead. You need one alright."

"How's your mental equilibrium? Fine! How's yours?"

"I can only write poetry on an empty stomach. Well, you can't write any on mine."

"What's good to keep your hair in. Didja ever try a cigar box?"

"One monkey at a time please. Alright, go right ahead."

SUCH IS FAME

A stenographer in one of the upper stories of the Longacre building recently complained to the boss that she had considerable difficulty in getting her letters out in the morning because "a guy in the Knickerbocker hotel across the way" disturbed her by practising singin' for a couple of hours while she was trying to write. "If he'd sing sumpin' popular, I wouldn't mind," continued the key puncher.

Which remark resulted in the boss making an investigation and discovering that the vocalist who disturbed the stenog so much was Enrico Caruso.

WHAT MAKES STOCK COMPANIES SUCCEED?

Experts Differ as to Best Means to Follow, Some Favoring Plays While Others Pin Hopes to Players. Ten Opinions from Experienced People Follow:

WHAT is necessary for the establishment of a successful permanent Stock Company?

This is a question that has puzzled many a manager and will continue to puzzle many more, for there is no set rule that can be followed. What will hold good in one locality will fail in another.

Then, too, experience has proved to stock managers that it is not every town or city that wants stocks. In one town the very best company to be secured may fail, while a sister town, of the same population, and apparently the same environment, may accept a company of lesser merit.

Because of the various angles of the stock game the views below should prove interesting, coming as they do from persons whose expressions have weight through their having had much experience.

Darcy and Wolford

"THE PLAY'S THE THING" and now comes the players. It is obvious that a good play may be spoiled by a poor performance, but the stock managers have kept apace with the times and always see to it that they have a good company. Their first thought, however, is of the plays.

The day has passed when any old play will go in stock. The public has been educated to expect the best. The road shows traveling in the provinces have taught the citizens of the one and two night stands what the up-to-date shows are, and the stock manager who does not realize this fact has long since passed away. To sum it up, good plays, a good company, a comfortable theatre and courteous employees should bring success.

Alice Kauser

IN my opinion, good plays and capable players are equally essential to the success of a stock company.

The newest releases should always be secured and, with these, should be presented the older plays that have received the stamp of approval of stock audiences. For some of the old plays will never lose their popularity.

As to the players, each should possess two qualifications, viz: ability and a pleasing personality. A player possessing the former and lacking the latter will do well enough in productions, but never in permanent stock, where personality is a decided asset. Indeed, a player with little ability and marked personality will have more success in stock than will the player in whom personality and ability are in the reverse of this.

James Thatcher

THE secret of stock success is knowing how to pick plays. As proof of this, in some of the most successful stocks in the country, business will vary $2,000 in successive weeks. One week the box office will show a tally sheet of $4,800 and the next $2,800 will be the total business done. And this, with the same leading man and woman, the same manager and the same advertising agent. The result shows that on the first week mentioned the patrons liked the play. They did not like second.

The wise manager follows this barometer. He soon learns the kind of plays his audiences like and makes his selections accordingly. He never tries to "cultivate" the dramatic taste of his patrons to any one style of play which he may like, but he caters to their likes. If they show a preference to melodrama that is the style of plays he gives them—not every week, but every two or three weeks, sandwiching them with plays of a lighter sort—farces, farce-comedies and musical comedies, whichever appeals to them.

He isn't guided by the successes on Broadway either, for they do not always mean success in stock. Many, perhaps a majority of plays which prove a winner with stock audiences, have found little favor on Broadway. Some have not even had a New York presentation. And still they draw and please stock patrons. The fact that a play has or has not found favor with a metropolitan audience means nothing to the provincial stock lover. He goes to be entertained and, if a play interests him, he cares not how New York has received it.

If a Broadway success is the kind liked by the stock patron, it is, of course, easier for the manager. Take "The Brat" or "Daddy Long Legs," for instance. They are known from coast to coast and the mere announcement of them on the bill boards is sufficient to guarantee business. But, if the manager gets a play of the same class, but unknown, he "goes after it" with extra advertising and the result invariably is good attendance. Of course a stock company must always be made up of capable players, for all plays must be intelligently presented.

George W. Winnett

THERE are many things which go to make a stock organization popular, but none, in my opinion is so essential as the plays, although it is sometimes difficult to know just what kind of plays are best liked in a given locality. I believe, and I think the experience of the average stock manager will bear me out, that stock patrons like a variety of plays, just as all of us like a change of food each meal. No one could eat the same kind of meat every day for any length of time without tiring of it. And no patron of stock would like to see the same kind of play presented week in and week out for a season. In fact he wouldn't see it. He would simply stay away from the theatre.

This being a logical sequence, if the manager is wise, he sees to it that his style of plays changes from week to week. Of course, as the play style cycle is limited, it takes but a few weeks to turn it. But during those few weeks the patron should be given a variety of plays including melodrama, drama, comedy and farce, and, if the company can play it, a musical comedy. The players, while not so essential as the plays, are still indispensable, for the day when poor performances were acceptable has long since passed. Therefor, capable players are also necessary to the success of stock.

Plays must also be well produced with adequate scenic equipment. One never hears, today, the old expression, "It is very good, for a stock production," because the stock productions of to-day are put on with the same care and detail as that required for a new play, the only difference being the length of time devoted to rehearsals. The stock play is put on with four or five days' rehearsal. The new play is rehearsed any where from three to six weeks.

Lee Morrison

WHAT is the most essential thing to the success of a stock company? Shakespeare answered the question more than two centuries ago—"The play's the thing!"

Stock patrons of today have up-to-date ideas on the play question. They know the current successes in Kalamazoo, Mich., or Manchester, N. H., just as well as the theatregoers in the large cities. If a play is produced tonight in New York, Boston, Philadelphia or Chicago, they read of it in tomorrow morning's papers. If it succeeds they know it. If it fails they also know it. And if they are denied seeing that play by a traveling company they want their local stock company, if they have such a thing, to present it as soon as it is released for stock purposes.

Thus, stock patrons demand good new plays, and the wise manager accedes to their demand. He gives them good plays, week after week, running from farce to melodrama. A first class company is also a requisite, for, no matter how good the play may be, if it is given a poor, or even mediocre, performance, it is not acceptable to the stock patron, who, as a rule, is just as up-to-date in his ideas of acting as he is of plays. Thus, the modern stock company should be an evenly balanced organization, made up of capable players, headed by a competent director. In my opinion, if this policy is consistently carried out, the stock company that fails is the exception.

Charles and Harry Blaney

THERE are several essentials necessary to the success of a stock company, the plays coming first. Our experience has been that clean plays which touch the heart, plays with romance and comedy, which everyone understands, are the ones to attract patrons and entertain them after they are in the theatre. Unusual plays, drawn along unconventional lines, rarely obtain approval with stock patrons no matter what their success elsewhere.

Plays that have never been seen in New York sometimes prove bigger stock successes than plays which have been popular on Broadway, for it is not always a heart play that wins success in the Big City. But heart is such a big factor in the success of a play in stock that few stock managers will offer any other kind of a play. The manager who does attempt such an innovation once, usually pays for it in poor attendance.

It is also essential to have a company of competent players to interpret the plays. Players who are versatile and possess likable personalities are valuable, for once the company is "set" each member of it will have a personal following. Many a time, while sitting in the box office of one of our houses here we heard a patron ask the ticket seller, "Is Miss So-and-So in next week's bill?" or "Will Mr. So-and-So have the leading role in next week's play?" which goes to prove the necessity of care in the selection of players for stock and the equal necessity of watching the work of each member, week by week, to see that no one is "slipping" or getting careless. Either will sooner or later make a player unpopular and one or two unpopular players will drive away more patrons than any one thing except a play that lacks appeal.

P. F. Shea

AFTER an experience of twenty-five years, I have come to the conclusion that there are several things which go to make the success of a stock company. First, you must have the latest plays; good dramas of heart interest. Through the road companies visiting the one-night stands, stock patronage has advanced with the times and the old play no longer satisfies him. He prides himself on his knowledge of what is good on the stage and what is not and, if you attempt to give him old plays, he soon lets you know his dissatisfaction by staying away. And, believe me, it is ten times as difficult to get him to return to a fold he has once left than it was to get him there at the start.

Then comes the stage director. He must be an expert in his line. He must never select a play which he knows his company cannot present. And there must at all times be a unity of purpose existing between the director and the players. Otherewise there is no team work and your enterprise will prove a house of cards. As to the players, every one should possess a pleasing personality. The leading man should be young, good looking, and possess a pleasing speaking voice. This rule applies equally to the leading lady, the juvenile man and the ingenue, and all of the members of the company should dress well and make a good appearance at all times. This does much to impress the public and adds to the popularity of the players.

If a player becomes unpopular the sooner he is dismissed the better, for an unpopular player will keep a certain percentage of patrons away from the theatre with just the same certainty that a popular player will attract business. The theatre itself should be kept homelike, clean and inviting.

Edw. W. Hart (Sanger & Jordan)

THE first essential to stock success is good plays. By "good" I mean well written plays; plays that interest and intertwine. They may be comedy or farce, drama or melodrama, but they must have merit. A play may be ever so simple; in fact, I believe the simpler they are the better, for the stock patron goes to the theatre to be entertained or amused.

Problem or other complex plays rarely succeed in stock. They are sometimes the vogue in New York, but the play of these classes rarely pleases a stock audience. Indeed, it must be a wonder to be an exception to this rule. It must tell a remarkable heart story that appeals to every one, for those who go to stock houses for their amusements are never problem solvers. A large percentage of them are citizens in the fourth class cities, with provincial leaninge, and, therefor, of simpler tastes.

Next comes the personnel of your company, for it is obvious if a good play is essential it is also essential that it shall be well played. And it requires good actors to act well. Many a good play has been spoiled by a poor performance and a poor performance is one of the surest ways to kill a stock company's chances of success. Therefore, care should be exercised in the selection of plays and players if you would have the chances of success outweigh those of failure.

Wales Winter

MY experience has taught me that popular players make for the success of a stock organization. And this holds good whether it is located in a big city or a town.

A stock theatre is always what is known as a "neighborhood" house. The patrons have their several favorites in the company and, in many instances, become personally acquainted with them. This intimacy is always encouraged by the stock manager who knows the business and many of them go to the extent of giving "pink teas" and after the performance soirees for the sole purpose of bringing about acquaintance and friendship between his patrons and players as the surest way toward assuring the regular attendance of the former.

STOCK REPERTOIRE

SHEA STOCK AT WORCESTER QUITTING

HOUSE RETURNS TO ROAD SHOWS

WORCESTER, Mass., Dec. 23.—This is the last week of the Shea Players at the Worcester Theatre, as the house returns next Monday to its old policy of playing road shows, in spite of the fact that business has shown a weekly increase since the "flu" ban was lifted and the house permitted to re-open.

Being the leading dramatic theatre in the city, the Worcester is the logical house to play dramatic road shows, and Manager P. F. Shea has consistently followed this policy until the present season, when conditions brought about by the war, made bookings at the house very uncertain.

When the railroads were taken over by the government as a war necessity, transportation facilities for anything except the actual necessaries of war were limited. Producing managers began to experience difficulty in moving their shows and as a consequence decided to curtail the number of their road companies.

Managers of one and two-night stands, as well as many of the week stands, began to experience difficulty in filling their bookings for the season and before the eleventh of November, the day the truce was signed, many a house did not have a dozen bookings before the first of the year, and practically none after that date, where in former years they were booked solid by the middle of September for nearly the entire season.

It was this situation that decided Mr. Shea to put a stock company in the Worcester. It was too valuable a property to lie idle and, by giving his patrons a dramatic stock company, he was giving them the nearest thing possible to the style of attractions they had been used to.

But the abrupt ending of the war brought about a sudden change in the situation. The railroads, though still held by the government, were no longer needed for war purposes, and, released of this burden, were again open to the transportation of other than war necessities. The producing managers resumed their activities; the road shows began to go out with their old time rapidity and the managers of provincial theatres which always played dramatic shows began to book up for the season.

Worcester is one of the best show towns in New England, and one readily sought by managers of traveling shows because it is good, and Manager Shea listened to the call of the road manager and booked the Worcester Theatre with a line of first-class attractions, the first of which is "Peg o' My Heart," which plays week of Dec. 30. "Under Orders," Fiske O'Hara and "Maytime" are other early bookings.

"Daddy Long Legs" is the farewell bill of the Shea Stock Company and, judging from the advance sale, it will enjoy a good week.

PLAYERS PLEASE SOMERVILLE

SOMERVILLE, Mass., Dec. 18.—Winifred St. Claire and Rowden Hall, the new leads of the Somerville Players, have captured the town. Never, on the local stock stage, have two players received the praise of the press and public that has been extended to them, and it is safe to predict they will be two of the most popular favorites that have ever appeared here. "Mary's Ankle," the bill of the week, shows them to good advantage. Next week the offering will be "Lilac Time."

CARLOS-DUSHAN REORGANIZING

ATLANTA, Ga., Dec. 17.—K. P. Carlos is here reorganizing the Carlos-Duchan Company and will soon start on tour.

UTICA STOCK FILLED

UTICA, N. Y., Dec. 23.—Samuel Goldstein, manager of the Goldstein Brothers Stock Company, opening at the Park Theater, has arrived in town with the company complete, engaged through Paul Scott's New York Offices. The cast in full is: Alfred Button, second man; Willard Foster, characters; Fred Knight, stage manager; Emily Lascelle, second woman; Helen Deland, characters; Minnie Williams, ingenue and Frances Woodbury and Corliss Giles, leads. The company under the stage direction of Aubrey Noyes, starts rehearsals of "The Brat" to-morrow and the opening occurs next Monday. Charles Faust the house manager, is on the job.

HARRIS COMPLETES STOCKS

PITTSBURGH, Pa., Dec. 19.—Dennis Harris has returned to this city with the rosters of the Davis stocks for McKeesport and East Liberty complete. The people, which were engaged through the offices of Wales Winter, include: Elsie Esmond,, Margaret Armstrong, Alice Baker, Jane Kavanaugh, Arthur Fenton, Bert Leigh, Fred Barron, Robert Lynn, Harry Leewood, John Lyons, Frank Harvey, John Hanley, Harry Tisdale, Harry Sedley, Frank Taylor, Bert Merling, Ralph MacDonald, Winthrop Chamberlain and William Worswick. The two companies will arrive next week and begin rehearsing at once.

LAWRENCE STOCK COMING BACK

SAN FRANCISCO, Cal., Dec. 10.—The Del S. Lawrence Stock Company, at the Majestic Theatre, is slowly recovering from the effects of the Spanish influenza. The company includes: Margaret Nugent, Velma Steck, Julia Williams, Howard Nugent, James Edwards, Arthur Belasco, George Henderson, Edward Lysle, Charles Davise and Del S. Lawrence.

LEWIS SCORES IN CLEVELAND

CLEVELAND, O., Dec. 18.—Jack X. Lewis, the new leading man of the Blaney Stock Company at the Grand, opened last Monday in "The Rosary," and scored a decided success. The local press spoke in words of praise of his work.

JOIN BLANEY STOCK

Frances Brandt has joined the Blaney Stock Company at the Yorkville Theatre as second woman and made her first appearance last Monday in "Cheating Cheaters." A. S. Byron was especially engaged for this production.

MAC STOCK CLOSED FOR WINTER

BEDFORD, Ind., Dec. 17.—Ed. MacCarroll, manager of the Mac Stock Company, closed his show at this place and, with several members of the company, is wintering here. The show will make an early start in the Spring.

STOCK MAN MUSTERED OUT

SNYDER, Okla., Dec. 17.—Sergt. J. Burt Burton, formerly owner of Burton's Comedians, was discharged from the service last week and is home to spend the Christmas holidays with his folks.

FILMS GET NELLA RICHARDS

LOS ANGELES, Cal., Dec. 19.—Nella "Joy" Richards, has decided to forsake the stock stage for pictures. She is in this city making arrangements to head a producing company.

NOYES DIRECTS FOR DALY

Aubrey Noyes, the stock director, was specially engaged by Bernard Daly to stage his production of "Sweet Innisfallen," in which he is to star.

"CAPT. KIDD" OPENS WELL

HARTFORD, Conn., Dec. 23.—"Capt Kidd Jr." opened well to-night, and the advance sale presages a bumper business for the week.

OCEAN LINERS MAY HAVE STOCKS

TO GIVE SHOWS TO PASSENGERS

Dramatic stock companies on ocean liners are a possibility in the near future. This is a direct outcome of the shows given for soldiers on the troopships, and is an altogether feasible plan.

The big liners carry from two to three thousand passengers in normal times which, with the signing of the peace treaty assured, are near at hand.

In the past there have been few voyages made by the big passenger vessels that one, two and even three entertainments or concerts have not been arranged for the amusement of the passengrs, with passngers, of course, as entertainers.

For years the directors of the steamship lines have realized that even these impromptu shows were enjoyed by the passengers, but until the shows were given for the soldiers they doubted the feasibility of them.

But the last four years have taught many things and these aboardship shows have so impressed the directors of the Cunard Line that they have the matter under serious consideration, and the floating theatre, which has long been known on our rivers, seems destined to become as well known on the high seas.

If the plan goes through, each big ship will carry a stock company, with leading man, leading woman, ingenue, etc., the same as is found in the permanent stocks throughout the country, with a competent director to stage the plays.

As none of the present ocean liners have been built with any such view, there will be constructed in the saloons of two or more of them stages with complete sets of scenery with which the plays can be given.

Each company will present a repertoire of plays selected from the latest New York and London successes, and will be changed on every round trip the ship makes.

Shows will be arranged so that passengers leaving New York for abroad will be shown London plays and those sailing for the United States plays of the New York stage.

Of course, none but fast ships will have companies, at least at the start, and the number of plays carried by each will depend upon the ship. One making the trip in five days will carry five plays, while six will be the complement for a six-day ship.

As the demand arises, more vessels will be equipped with stocks and, should the experiment prove the success looked for, the big ocean liner of the future will be built with a special reservation for its theatre, to be constructed along the lines of the average place of amusement, with permanent stage, footlights, boxes, orchestra and balcony, the latter for the steerage, while the boxes and orchestra will be reserved for the first and second-class passengers.

NEW PITTSBURGH CO. OPENS

PITTSBURGH, Pa., Dec. 22.—The Harry Davis Stock Company, under the direction of Dennis Harris, opens tomorrow in "Cheating Cheaters" at the Pershing Theatre (formerly the Empire). This bill will be given the first three days and will then give way to "It Pays to Advertise." Two performances a day will be given.

MABEL KEIGHTLEY IN CANADA

Mabel S. Keightley, of the Geo W. Winnett offices, left last Monday for London, Can., to spend the Christmas holidays with her family. She expects to be gone a month.

FIRST LAY-OFF IN 12 YEARS

HAZLEHURST, Ga., Dec. 18.—The Kadell-Kritchfield Show has had its first lay-off in twelve years. The company started out May 12, 1906, and ran continuously until closed by the "flu" in Cartersville, this State, where the members spent their enforced vacation. They all escaped the plague except Mr. and Mrs. George Ebel, who each had a light attack, but soon recovered.

The company is now running as usual and doing well considering that the public has not yet recovered its confidence. The roster of the show now includes: Clara Dickson, Elizabeth Ebel, Ethel Fry, Clara Hambleton, Viola Hambleton, Clarence Dickson, Harry Duvall, George Ebel, Henry Fry, C. H. Hambleton, Charles E. Henshaw, Billie Hobart, Tom Saunders, J. S. Kritchfield, manager; Nat C. Robinson, business manager. Terry Lane, a former member of the organization, has notified his friends that during the "flu" lay-off he and Sarah Grantham were married at Arlington, Ga.

TWOMEY WRITES NOVEL PLAY

Neil Twomey has written a play entitled "It Happened In——" which has been accepted by the Century Play Company for stock. The piece is founded on a novel idea, in that it will take the name of each town in which it is presented. For instance, if it is produced by a company in Hartford, Conn., it will be "It Happened in Hartford"; if by a Paterson company, "It Happenel in Paterson." Local coloring is given by the representation of the theatre in which it is being presented and in the first act each member of the house staff will represent on the stage the position he fills in real life. This includes every one from the manager to the property man.

O'HARA BACK IN CIVIL LIFE

BROCKTON, Mass., Dec. 23.—Warren O'Hara, manager of the stock companies at the Hathaway Theatre, this city, and at the New Bedford (Mass.) Theatre, has been released from the Naval Reserves, in which he enlisted when the United States entered the war. O'Hara has been located in Newport and has been able to oversee his business while in service. He contemplates opening several other stock companies in New England.

ACTRESS BUYS SUMMER HOME

NEW BEDFORD, Mass., Dec. 23.—Enid May Jackson, leading lady of the New Bedford Players, has purchased a new Summer home at Long Pond, near here. She plans to rest next summer, her first vacation in four years, and will spend the time at Long Pond.

STOCK ACTOR BECOMES MANAGER

CHATTANOOGA, Tenn., Dec. 20.—Jack Raymond has been engaged as manager of the Rialto Theatre here. Raymond and his wife (Wanda) closed with the Cutter Stock Company and came here for the Winter. His engagement as manager followed.

LOS ANGELES LIKES MEREDITH

LOS ANGELES, Cal., Dec. 17.—Charles Meredith, who recently joined the stock at the Morosco Opera House, has "planted" himself firmly in the favor of patrons of the house. He bids fair to be one of the most popular leading men ever with this company.

WINTERING IN NEW ORLEANS

NEW ORLEANS, La., Dec. 18.—Barnes and Edwins, formerly of the Ed. C. Nutt Comedy Company, are spending their winter vacation in this city, and playing a few dates.

M. P. ACTRESS JOINS STOCK

OAKLAND, Cal., Dec. 17.—Rhea Mitchell, a recruit from motion pictures, has joined the stock company at the Fulton Theatre.

WHAT DO THEY WANT IN BURLESQUE?

BURLESQUE, while it is a combination of vaudeville and extravaganza, is a distinctive form of entertainment and has its followers, some of whom patronize it to the exclusion of its sister amusements, with the possible exception of vaudeville.

And, because of its big following, its managers keep apace with the times and endeavor to study the wants and desires of their patrons, for the tastes of burlesque patrons change in common with the followers of the other styles of entertainment.

Below are the opinions of men who are in a position to know what burlesque patrons want. They have had years of experience in this line and their views are well worth reading.

Peter S. Clark

IF I actually knew exactly what they DO want, I surely, from a commercial point of view would make and strain every effort to supply it.

I believe, however, that the manager who will not cheat with his show, giving the best in the way of talent, scenery, wardrobe and pretty and vivacious chorus girls, together with a well-written book and a few novelties woven into same, will do a lot to make up-to-date burlesque prosper. Of course it is fully understood that burlesque MUST be absolutely clean and free from suggestiveness.

The success of the Columbia Amusement Company has been the result of their untiring efforts in this respect and they sure have succeeded in elevating it.

The trouble is that, if some enterprising manager should manage to conceive some new idea, and the show should be a great success and much "TOUTED," the first thing you know is that some flathead will come along and try to reproduce the same bit of scene, only under a different guise, and ruin it, with the result that the shows all look so much alike that the public gets tired and decides all shows look alike.

Then, again, they tire the audience with the same songs, week after week, instead of changing as soon as the songs are being killed. Another bad feature is that some managers and also comics seem to think that if they made a hit with a certain scene in this or that show, it should be placed in any show he is with, even to wearing the same wardrobe.

All wrong. This also makes the shows look the same from year to year.

James E. Cooper

I THINK burlesque as played on the Columbia Amusement Circuit is the acme of perfection. This is readily conceded by the "old-timers," who knew burlesque "as it was" many years ago.

If a burlesque producer of the old school were told, in his day, that the time would come when burlesque shows would carry the amount of scenery the average show of today does, the salary lists, the equipment and the beautiful theatres in which they play, he would have laughed and said "It can't be done."

It is through the energy, hard work and showmanship of the gentlemen of the Columbia Amusement Company that the good ship "Columbia Burlesque" was piloted through the sea of showdom to the harbor of success. If there is room for improvement, you can rest assured those same pilots will be the first to see where they can be made and make them with the co-operation of the striving producers of the circuit.

Henry P. Dixon

DURING the first year of the war, many managers of musical comedies were afraid to take a chance and failed to send out their usual number of shows. The public, wishing to be entertained, took a chance on burlesque, and there found what they have long wanted.

Real laughs! That is what they want. I think that laughs are the most essential thing in burlesque. No matter how good the production, no matter how pretty the girls, without laughs the show lacks what the people want.

Anybody can put on a production if they are willing to spend money, but to furnish laughs is a difficult thing.

Of course, production and girls are essential also, for without them the public would not buy. To have pretty girls with pretty ensembles is the main effort of every burlesque manager. You will note that pretty numbers with light effects will always go better than a hard working number, which very rarely receives more than one encore, unless the comedians work in it.

The day of the "kick-me-in-the-face" comic is gone, in my opinion. The public wants class. It wants girls who can sing. They don't care much for the old day of tights any more. They want *new comedy. Hokum* is O. K. if it is dressed up.

You remember the first season of "Hitchy Koo"? That, to me, was a dressed-up burlesque show, and the public paid $3 a seat for it.

The day of he "kooch" dancer is gone.

Pretty scenery, electrical effects, pretty girls and good comedy are what the public wants, and the sooner some of the producing managers make themselves believe it, the better it will be for some of us who give our best efforts toward producing a real, good, clean burlesque show.

Chas. M. Baker

IT was only a few years ago that the word burlesque had only one meaning to the majority of those who go to make up the public. They held to the illusion that the word burlesque meant an entertainment which no self-respecting man or woman would tolerate. It is only through the persistence and constant attention of producers, through hammering and harping and spending money advertising, that we are beginning to prove to the public that the word burlesque means an entirely different kind of entertainment than the old-fashioned idea of it.

It took the Columbia Amusement Company to convince the public what the word burlesque really means and the reward of their efforts is an old story. And the younger circuit, the American Burlesque Association, under the general management of George Peck and his board of directors, has taken the reins into its hands with excellent results, and, up to the present, there is no one to deny that the burlesque of the past and the burlesque of the present have two different meanings.

After living through the recent attack of war and influenza, it is conceded by the public, producers and owners that burlesque was one mode of entertainment that came through with flying colors. And if burlesque continues on the clean and wholesome lines upon which it is being operated today, the word burlesque will be placed in the category of the future generation with a far different meaning than in the past.

The actors and chorus girls have only come to realize within the last few years that a burlesque engagement means two things—a good, long engagement and good treatment, as well as plenty of opportunity for advancement, as many of our Broadway stars of today have risen from the ranks of burlesque.

Gus Hill

FROM my many years' experience, which extends from the birth of burlesque up to the present time, also from watching one and two shows every week, I find that what the public wants is entertainment. They want a comedian, a straight man, an ingenue, a soubrette, a prima donna and a couple of bit men. This constitutes a burlesque show.

I have seen the rise and fall of burlesque several times. Burlesque today is more on the musical comedy order; it caters to the better element. Burlesque is a style of entertainment in a class by itself.

Burlesque theatres have their own clientele and the people know they can go to that certain house every week and see a burlesque show. Burlesque theatres have a policy of playing only burlesque shows. As vaudeville, burlesque is at a high pitch just at present. ..e can hardly be improved. The only improvement lies in original scripts, original lyrics and original music.

THE CIRCUS SEASON OF 1918

By FLETCHER SMITH

IN writing the history of the circus season of 1918 one hardly knows where to commence, so many have been the happenings and so unusual the season that it will go down in circus history as the most eventful and surprising within the knowledge of the oldest showman.

The sudden and unexpected close of the war acted as a tonic to the jaded nerves of showmen, who have all had a disappointing season, but now rumors are thick and fast of new shows, enlarged shows and two shows under one management.

Of all the circuses that weathered the crisis last season only one will fail to go out in the spring. It is authoritatively stated that the Wallace show is for sale and will not take the road in 1919.

The Ringlings, it is said, are to revive the Forepaugh-Sells title putting out a 45-car show and using it in place of the Ringling show, the latter show being combined this spring with the Barnum show as one gigantic amusement enterprise.

Jerry Mugivan and Bert Bowers, with the John Robinson show, are planning to enlarge and put the show out this season as large as it was in the old Robinson days.

Andrew Downie talks of two shows.

But for last season. It was not till well into January that any assurance was given the circus people that the railroads would handle shows, and then, when it was finally announced there was a scramble for territory. General agents who had laid out routes were surprised to find that in most every instance they would "buck up" against the strongest kind of opposition.

Particularly was this noticeable in the East.

For the first time in years three of the biggest shows decided to make this territory.

The Barnum show, of course, had the pick of the East, but Edward Arlington had a hunch that the Eastern people would like to see a new show and he talked it into Ed. Ballard to send the Hagenback-Wallace show into the larger cities. George Moyer also had his eye on that territory and routed the John Robinson show up there about the same time. Then there was Andrew Downie to be reckoned with and, using the well-known Walter L. Main title, he stood a pretty good show of getting a good slice of the business.

It is history that the Wallace show dropped a lot of money in the East and were glad to make a flying trip to its own stamping ground. Manager Chas. Gollmar had made money in the West with his 28-car show, but he was not wise to the East and Eastern methods.

THE Robinson show did not do much better. But wise-head Andrew Downie flew up into that country ahead of them all and, by killing time in Maine till the rest had played out their itinerary, had the entire East to himself. The Main title is a household word in the East even, though many years have passed since the show visited that section, and with hustling Andrew Downie at the helm it is no wonder that he made a killing. And, speaking of Downie, this is the second season that he has cleaned up in the East.

Misfortune seemed to follow the Hagenback-Wallace show for the most of the season. The fearful and appalling wreck in Hammond, Ind., has never had parallel in circus history, not forgetting the fateful wreck of the Main show near Tyrone. A less capable showman than Ed. Ballard would have been crushed by the disaster, but with a show practically wrecked he built up another complete organization in almost a day's time and lost but three or four days. In writing about this disaster this article would not be complete without a word of credit to the activities of the Showman's League of America. This organization stepped into the breach just when it was most needed and, while it taxed its capabilities to the limit, not only cared for the wounded but buried the dead in its own burying ground in Chicago.

If I may be pardoned for injecting a door showman to the work the League is doing in securing additional land as the final resting place of troupers. It is a worthy object, worthy of more than passing notice.

little more praise for this organization I want to call the attention of every out-

There were many persons who questioned the good taste of Ed. Ballard in arranging to play a return date in Hammond, and it is doubtful even if morbid curiosity would have given the show a day's business. Fortunately, it happened that the Pennsylvania railroad had so much business that it was unable to handle the Wallace train, and the show did not make the city after all, much to the relief of every person who had been surprised at the attempt on the part of the management to again invade Hammond. It was a fortunate coincidence, a pleasing completion of a disagreeable situation.

THE West saw plenty of shows the past season. North and South Dakota and Wisconsin were overrun, but no show made any money in that section. Pro-Germanism prevailed in that entire country, and it is a fact that cannot be disguised or disputed that the people did not care for shows this summer, even going to the extreme of refusing to pay the war tax on admission tickets. It was a condition without parallel in circus history.

Of all the shows that made that section the Yankee Robinson show did the best business. It was out the first and had practically no opposition. The Sparks show dodging round to avoid opposition left the East and ran up into the Northwest only to find the Wallace show playing all of the best spots. Manager Charles Sparks was a game loser and played out his entire route, doing very good business in spots but nothing like the usual business of this hustling aggregation. The show wintered away from Salisbury, N. C., for the first time in seven years and opened at Reading, Ohio, after putting in the winter at Carthage, Ohio. The show had a good spring business through the East, and was just getting the velvet when the influenza caused it with all other shows to close.

The Sells-Floto show, now with H. B. Gentry at the head, did not try and break in any new territory, and while it was a curtailed show, in more than one respect, did fairly on the season. It must be said in truth that the season was the poorest in years.

Shortage of labor made movements difficult. There were late arrivals and late parades. Everybody was called upon to do extra labor and to the credit of the troupers there were no slackers. I can call to mind one show that had for its stake-pulling gang the entire season, its treasurer and part owner, press agent, calliope player, advertising solicitor and one kinker. The draft took most of the younger men and the old-timers were making too much money to troupe at the old wages. Now that the war is over, and thousands of circus followers have been released from the army it is safe to say that there will be no lack of help for the coming season.

HARDLY had the shows settled down for a big season in the South than bang came the influenza epidemic and the subsequent closing of every show on the road. It cost showmen thousands and was the final crimp to a generally disappointing season.

In the death of J. Augustus Jones the show world lost one of its most prominent figures. While he never was a believer in big shows he successfully managed numerous two-car outfits, and with the Cole Brothers Show made a lot of money. It was a coincidence that he should come to his death by the same means as the former owner of the Cole Brothers Show, Martin Downs. Each died from blood poisoning caused by being kicked by a horse.

The Al. G. Barnes Show is one of the wonders of the show business, covering half of the United States in one season and doing a land office business everywhere. Not many years ago he was with Sig. Sautelle, but he deserves every bit of his success.

BURLESQUE

FACES PRISON FOR ATTACK ON GIRLS

CHORISTERS WENT FOR RIDE!

Isidore Witdorchie, who, the district attorney says, has served a term in Sing Sing following another one served at Elmira reformatory, was convicted last week by a jury in the Brooklyn County Court of assault in the second degree, after a trial before Judge Dike which lasted three days.

The victims of the assault were Lillian and Alys Andrews, chorus girls in the "Follies of Pleasure" burlesque show, whose home is in Roxbury, Mass., and who had been with the company but a week, having joined it in Boston, when the attack took place. This was the girls' first experience in the show business.

During the week of Nov. 15, these girls, 20 and 22, respectively, were with the show while it was playing at the Gayety Theatre, Brooklyn. They met a young man who took them to dinner one evening. An invitation was given for a second evening and accepted by the girls. On the second evening two young men were on hand to take the sisters to supper. The girls were taken into an automobile and told that they were to have the supper at a restaurant at Coney Island. On the way three other young men were taken on as passengers. Two of the five young men are alleged to have been Herman Glaser and Joseph Benedetto.

When the machine had been driven to a lonesome section near Ninety-second street and Ditmas avenue, the five young men, led by Witdorchie, attacked the two girls who raised a cry that was heard three blocks away by Mounted Patrolman John J. O'Brien. The latter, however, as he testified himself, was unable to locate the point from which the screams came, but leaving the reins loose on his horse's neck was taken by his mount to an automobile some distance away. In the car he found Alys Andrews, cowering in fear of three of the assailants. In a field nearby he found Lillian Andrews trying to wrench herself free from the clutches of Witdorchie and another.

Two of the five succeeded in getting away, but O'Brien arrested Witdorchie, Benedetto and Glaser. The other two still are at liberty, but District Attorney Lewis expects them to be arrested soon.

When O'Brien was complimented by the Grand Jury for the arrest he had made, he said: "Gentlemen, don't praise me, but praise my horse, who without any urging or directing by me took me directly to the scene of this assault."

Glaser and Benedetto remain to be tried, and it is likely that their cases will be called some time this week.

"BON TON" CAST CHANGES

DAYTON, O., Dec. 21.—Harry O'Neil, who was recently discharged from the Army, will open as straight man of the "Bon Tons" Sunday at the Olympic, Cincinnati, replacing Eddie Miller. Elsie Cole, prima donna of the company, will close next Saturday in Cincinnati.

RETURNS TO SHOW

Jack Callahan has been honorably discharged from the national army and has returned to the "Grown Up Babies." He replaces Sy. Ardinger, who will close with the company this week at the Star, Brooklyn.

NIAGARA HOUSE REOPENS

NIAGARA FALLS, N. Y., Dec. 21.—The International Theatre, here, playing the attractions of the American Burlesque Circuit, re-opened this week.

LOSES COLUMBUS LEASE

COLUMBUS, Ohio, Dec. 21.—Harry Hart's lease on the Lyceum Theatre, in this city, expires Dec. 31. Owner Link, of the Lyceum, has made arrangements to continue the shows of the American Burlesque Circuit at his house which will hereafter be under his personal management. C. W. Harper, the present manager, will remain as house manager under Link. The shows will play here for the balance of the season.

KATE PULLMAN RE-SIGNED

Kate Pullman signed a contract last week with William S. Campbell for next season. Miss Pullman was to go with one of the Klaw & Erlanger shows next season, but the offer made her by Campbell to re-sign with his Rose Sydell London Belles Company was too good to pass over.

KATHRYN DICKEY MARRIES

Kathryn Dickey, prima donna of "Blutch" Coopers' "Sight Seers," was married last Wednesday to Richard Claye by a Justice of the Peace in Jersey City. Claye is in vaudeville.

KAHN'S SON HAS "FLU"

B. F. Kahn's son is recovering from an attack of influenza at the Nazareth Military Academy, Nazareth, Pa. As soon as he can be removed Kahn will motor to the Academy and take him to Lakewood for a long rest.

SIGNS FOR NEXT SEASON

PHILADELPHIA, Dec. 28.—I. M. Weingarten signed Ray Read last week for his show next season. Read started in burleque this season in Weingarten's "Star and Garter Show."

JACK RICE SIGNS

Jack Rice, straight man of the "Pennant Winners" has signed with Herk, Kelly and Damsel for one of their shows next season.

HARRY RICHARDS IS SICK

Harry Richards, of the firm of Roelun and Richards, is confined to his home with a severe attack of pneumonia.

OLIVE MORGAN CLOSES

PHILADELPHIA, Pa., Dec. 21.—Olive Morgan, prima donna of the "Pennant Winners," closed with that show at the Gayety, this city, tonight.

BURLESQUE CLUB WANTS OWN HOME

STARTS MEMBERSHIP DRIVE

A drive for one thousand new members has been started by the Burlesque Club. This was decided upon at a special meeting held at the club house, 125 West Forty-seventh street. It will continue until next June, during which time the organization will waive the customary $5.00 initiation fee, in addition to the dues, which are $9.00 per year.

The present membership of the club is 200 and when it totals 1,500 it is hoped to acquire the premises adjacent to the present clubhouse and build a clubhouse. While no definite plans for the contemplated edifice have as yet been made, it is known that Rud Hynicka, treasurer of the Columbia Amusement Company, holds a sort of tentative option on the premises at 123 and 127 West Forty-seventh street, between which the Burlesque Club is sandwiched at No. 125.

At the meeting a special membership committee was appointed which will have charge of the drive. The personnel is as follows: Sam Scribner, J. Herbert, Jules Hurtig, John G. Jermon and Rud Hynicka.

The members of the committee individually and collectively represent the largest burlesque interests in the United States.

The profits from the club's last outing on July 22, amounting to $1,000, were turned over to Dan Dody, treasurer, who will deposit it with the rest of the club's funds, which now total over $3,000.

Henry C. Jacobs presided at the meeting, at which Will Roohm, secretary, Lon Sidman, recording secretary, and Dan Dody, treasurer, were also present. The next meeting will be held on the third Friday in January, and after the meeting a social gathering has been arranged for those who attend.

TO DROP COLUMBIA, PA.

Commencing this week, Columbia, Pa., a one nighter on the Penn Circuit, will be discontinued. The burlesque shows have been playing it Fridays. The companies will thereafter jump from Altoona to York, until it is filled in.

"PIRATES" BELOW STANDARD OF STROUSE & FRANKLYN

The "Pirates," last week, at the Star, Brooklyn, were rather disappointing, as it is not as good a show as we have seen Strouse and Franklyn offer in the past. Of course, allowances must be made for the new people in the past. Of course, allowances must be made for the new people in the cast. They had been working in the new parts less than a week.

But the material is not there. There are some bits that have been seen so many times that proper results could not be obtained. The principals are all right, but have nothing to work with.

Harry Bentley is the featured comedian, having joined the show this week. He is doing his well known Hebrew character, going along the best he knows how with what he has to work with. He works hard and gets a few laughs now and then, but not what he should.

Billy Wallace does black face in the first part. His dialect is good, his work pleases and he has a natural negro way of working. He does a "bum" and a "legit" in the last part, putting both over very well. Wallace is funny and has a good stage presence. He was liked.

Frank Henri is doing a "bum" all through the show and in this comedy part does well, taking into consideration the fact that he was the juvenile of the company up to last week and jumped in the comedy part on a minute's notice. He is a good bumper and dancer.

Joe Argus made a neat looking straight. He dresses well, reads his lines satisfactorily, works nicely in the scenes and "feeds" the comedians for as many laughs as possible.

Frances Cornell stands out as the prima donna. She renders her numbers very nicely, makes a fine appearance, reads her lines exceptionally well, works great in the scenes with the comedians, has an easy way of putting lines over and is a fine all round burlesque woman. Miss Cornell has a corking good wardrobe of many changes that looks attractive from the front.

May Kearns leads several fast numbers which received plenty of encores. She looks well and is an attractive blonde. Her gowns pleased and she has a pretty figure in tights.

Winifred Lizell makes a neat ingenue of a refined type. She does well with her numbers and offers a pretty lot of dresses. She is a graceful young lady and dances well.

A few of the "bits" presented last Thursday night were the "Garter," "Compulsion Powder," "Golf," "Soap Sud," and "Red Rose."

Bentley pleased with his sepcialty, in which he offered two parodies. Buster Finnell, in a violin specialty, was generously applauded. Henri's "Chinn Chinn" went big. It received three or four encores. He did some very good acrobatic dancing in this number.

A dancing specialty by Henri and Lizell closed the show. They offered several styles of graceful steps, as well as some good acrobatic dancing. Henri worked in a dress suit in this specialty. They went big.

The girls, while they look well from the front, do not exert themselves in trying to sing. Although they have some pretty numbers, it wouldn't hurt them a bit if they tried to put them over. That goes for several in the back line. The show is well costumed.

With some new scenes and a few more good, fast numbers to liven things up a bit, the "Pirates" will be a better offering. SID.

Burlesque News Continued on Page 88

PLAY HALF CAPACITY ONLY

MILWAUKEE, Wis., Dec. 20.—On account of the "flu," the Board of Health will not allow the theatres of this city to play to more than half of their capacity. Matt Kolb has returned from a trip to Chicago, where he has been engaging some wrestlers to appear at the Empress here. He booked Zbyszko and Jim Londos for next week. Kolb is going to change most of his cast in the stock company Jan. 5.

WINTER GARDEN CAST CHANGES

Eddie Fox and Jack Shargel closed at the National Winter Garden last Saturday night. Fox goes to the Folly, Baltimore, opening Monday. Earl Kearns and Dave Shafkin replace them. Katherine Murray is the new prima donna, replacing Lillian Franklin, and Dixie Dixon joined last week. Joe Murray also joined the company Monday.

"RED" MARTIN IN HOSPITAL

FORT RIELLY, Kan., Dec. 19.—George "Red" Martin is confined in the Base Hospital here with pneumonia. He has been in the hospital for several weeks and is recovering rapidly. Martin is a straight man in burlesque, his last part being with Harry Hastings' Big Show, with which he closed to enlist in the army last winter.

KELLY SIGNS TWO

Harry Seymour, featured with Manny King in the "Pacemakers" this season, was signed up by Mike Kelly last week at the Gayety, Brooklyn, for next season. He will be featured with that company. Rose Allen signed also as the soubrette for next season.

SINGER'S OFFICE ROBBED

Some one broke into the office of Jack Singer in the Columbia Theatre Building between last Saturday noon and Monday morning and stole a grip belonging to Ben Welch and a typewriter belonging to Adolph Singer.

PEARSON TO REPLACE TAYLOR

Fred Taylor will close with the "Oh, Girl" company at the Empire, Brooklyn, Saturday night. Walter Pearson, who closed with the "Girls de Looks," at the Majestic, Jersey City, a few weeks ago, will replace him.

SOPHIE DAVIS RE-SIGNED

Sophie Davis, formerly of the vaudeville team of Davis and Wilson, but at present soubrette of the "Pacemakers," was re-signed last week by Mike Kelly as soubrette for next season.

GRACE LEWIS JOINS AMERICANS

SIOUX CITY, Dec. 21.—Grace Lewis is the new prima donna of the Americans. She joined the show a short time ago. The Americans broke all records at the Gayety Theatre here this week.

ELECTRICIAN MARRIES

Billy Eustace, electrician at Minsky's National Winter Garden, and Helen Stone, a member of the company, were married at St. Monica Church, New York City, last week.

LOU LESSER CLOSES

PHILADELPHIA, Pa., Dec. 23.—Lou Lesser closed as manager of the "Pennant Winners" here Saturday night. Arthur Diggs, former advance man of the "French Frolics," has replaced him.

SIGN FOR THREE YEARS

"Blutch" Cooper signed Bert and Vivian Lawrence last week for one of his companies for next season. The contracts were for three years.

SIGN PRINCESS DOVEER

The Minsky Brothers have engaged Princess Doveer, the classic dancer.

A. H. WOODS' ATTRACTIONS

SEASON 1918-19

MARJORIE RAMBEAU
IN
WHERE POPPIES BLOOM
CAPACITY ALWAYS

FLORENCE REED
IN
ROADS OF DESTINY
REPUBLIC THEATRE

MARY NASH
IN
THE BIG CHANCE
48th ST. THEATRE

SHELLEY HULL
IN
UNDER ORDERS
WITH
EFFIE SHANNON
ELTINGE THEATRE

BUSINESS BEFORE PLEASURE
WITH
BERNARD and CARR
GARRICK THEATRE, CHICAGO

PARLOR BEDROOM AND BATH
WITH
FLORENCE MOORE
SELLING OUT EVERYWHERE

LOUIS MANN AND SAM BERNARD
SAM BERNARD AND LOUIS MANN
IN
FRIENDLY ENEMIES
HUDSON THEATRE

THE WOMAN IN ROOM 13
BY SAM SHIPMAN AND MAX MARCIN

UP IN MABEL'S ROOM
SELLING OUT PARK SQUARE THEATRE BOSTON
WITH
HAZEL DAWN, JOHN CUMBERLAND
WALTER JONES

LEW FIELDS
IN
FRIENDLY ENEMIES
WITH CHARLES WINNINGER
BOSTON AND PHILA. COMPANY
THE DRAMATIC SENSATION

EYES OF YOUTH
SELLING OUT
LYRIC THEATRE PHILADELPHIA

5 COS
EYES OF YOUTH
BUSINESS BEFORE PLEASURE
PARLOR, BEDROOM AND BATH
PLAYING EVERYWHERE

STARS AND NEW ATTRACTIONS SEASON 1919-20

PAULINE FREDERICK
IN
LADY TONY
BY WILLARD MACK

MARJORIE RAMBEAU
IN A
NEW PLAY

BARNEY BERNARD
IN A
NEW PLAY
BY MONTAGUE GLASS AND JULES ECKERT GOODMAN

FLORENCE MOORE
IN
BREAKFAST IN BED
BY HILLARD BOOTH

BERNARD GRANVILLE
IN
CALL A TAXI
A BIG MUSICAL PLAY
BY EARL CARROL

THE PEARL OF GREAT PRICE
BY ROBERT McLAUGHLIN

IN LONDON

FAIR AND WARMER
POTASH & PERLMUTTER
EYES OF YOUTH
CHEATING CHEATERS
UNDER COVER
DADDY LONG-LEGS
POTASH & PERLMUTTER IN SOCIETY
THIRTEENTH CHAIR
WITHIN THE LAW
PARLOR, BEDROOM and BATH
IN PREPARATION:
BUSINESS BEFORE PLEASURE
UP IN MABEL'S ROOM
THE KISS BURGLAR
ALMA, WHERE DO YOU LIVE?
FRIENDLY ENEMIES
THE RAINBOW
COMMON CLAY
THE WOMAN IN ROOM 13
READY TO OCCUPY

THEATRES

WOODS THEATRE
CHICAGO
THE MOST BEAUTIFUL IN THE WORLD

ELTINGE THEATRE
42nd St., W. of Broadway

REPUBLIC THEATRE
42nd St., W. of Broadway

I WILL ALSO BUILD NEW
THEATRES
IN
BOSTON
PHILADELPHIA
AND
LONDON

MELODY LANE

WAR HAS OPENED NEW FIELD FOR PUBLISHERS

Army Has Popularized American Tunes in France, and Big Demand for Songs Has Arisen.

The war has opened up a new and valuable field for the publisher of popular music and is furnishing a market which if properly handled will increase the sales of a popular number greatly.

This new field is France and Belgium where the American army with its thousands of singing soldiers has made American songs the most popular of all the tunes of the Allies.

The lilt and swing of the Yankee tunes have swept all before them in France, and in consequence the French soldiers are learning the American popular songs as fast as they are brought over by the army song leaders. The fact that the words are in a foreign tongue has no effect on the French soldier, who learns them almost as easily as his American brother, and although the language is unknown to him, gives a fairly good interpretation of the song although he hasn't the slightest idea what he is singing about. French music publishers and dealers have quickly seen the strides that American music is making abroad, and American publishers are almost daily receiving requests for the agency for their catalogues in France.

STASNY OPENING OFFICES

A. J. Stasny is back from a hurried business trip to the coast, during which he sold a great quantity of music as well as establishing a number of new offices. At present the Stasny concern has branches in Philadelphia, Boston, Pittsburgh, New Orleans, San Francisco, Cleveland and Detroit, and plans for a big campaign of publicity commencing Jan. 1 is now under way. Scores of the leading daily newspapers throughout the country are to be utilized, together with a full-page advertisement in the *Saturday Evening Post*. "It's Never Too Late to Be Sorry" and "Welcome Home" are the new songs which are leading the Stasny catalogue.

FEIST SONGS IN BIG PARADE

The big Red Cross parade which was held on Fifth avenue on Thursday night was the occasion for the exploiting of a number of the new Leo Feist songs.

With three auto trucks three dozen big-voiced singers went up and down the avenue singing "The Rose of No Man's Land," "Peaches Down in Georgia," "Dixieland in France" and "Mother, Here's Your Boy." The great crowd enjoyed the singing immensely and thousands joined in the parade and marched up and down singing the choruses.

SOPHIE TUCKER SINGS NOVELTY

Sophie Tucker was the first vaudeville artist to sing the new Harris novelty song, "Eve'ybody Shimmies Now." To be exact, she was responsible for the publication of the number. At her suggestion Joe Gold, Eddie Porray and Eugene West wrote it.

ARTHUR LANG IS ILL

Arthur Lang, the composer, is ill at home, suffering from a severe attack of influenza.

STERN HAS NEW NOVELTY

Henry Stern has recently completed a new instrumental number entitled "Pahjamah," an Oriental novelty, which is being featured by scores of the leading bands and orchestras.

MAY WEST SINGS HARRIS NOVELTY

May West, who on Sunday nights appears at the Winter Garden, the Central and other of the Shubert houses, is featuring at every performance the new Chas. K. Harris novelty, "Ev-rybody Shimmies Now."

SONG TITLES CONFLICT

The publishers of standard or high priced music have for years enjoyed relating the experiences of the publishers of the popular prints. The fact that many of the popular songs have conflicting titles has been a subject of much comment among the publishers of the standards and it was often stated that no such state of affairs could ever exist in the standard field.

The many "home" songs recently issued, however, has changed all that and no less than a half dozen new songs all published by the standard houses have titles so similar that one can scarcely distinguish one from the other.

"SMILES" A HIT WITH SOLDIERS

Helene Davis, who is in private life Mrs. Ned Wayburn, is home from France, where she has been singing for the soldiers. In speaking of the songs which they like over there, she said, "Soldiers of all nationalities enthused over 'Smiles.' All the boys were singing it when I left."

ALTMAN OUT OF ARMY

Nat Altman, formerly known in vaudeville and cabaret work as Nat Morton, has been discharged from the army and is back singing at Pabst's One Hundred and Twenty-fifth Street. He is successfully singing "The Rose of No Man's Land," "Everything Is Peaches Down in Georgia" and "Ja Da."

NEWMAN OUT OF VON TILZER'S

Harry L. Newman, who has been connected with the sales department of the Harry Von Tilzer Music Company for the past five months, has resigned and will sever his connection with the house on Dec. 31. He has not as yet decided what his future business connection will be.

MORRIS TRYING THE STANDARDS

The Joe. Morris Music Co., which in the past has been identified almost entirely with the popular priced ublications, is making a try with the standards. He has just issued two new numbers marked at the high price.

"SINGAPORE" IS CLEVER NOVELTY

"Singapore," the new novelty number recently issued by Gilbert & Friedland, is scoring a quick success and bids fair to become one of the big sellers in the catalogue of the young firm. Many big time acts are singing the number.

MORRIS GETS SELLING AGENCY

Joe. Morris has secured the selling agency of the Fay Foster song "The Americans Come." This number, a high class number, enjoyed considerable popularity while the war was on.

NORWORTH COMING TO PALACE

Jack Norworth, who has been playing a few weeks in the west, is coming to the Palace early in January. He will introduce a number of new songs several of which he is the composer.

COHEN HAS FOUR WINNERS

Meyer Cohen has four winning songs in "That's What God Made Mothers For," "My Mary's Eyes," "Somebody Stole My Gal" and "My Syncopated Melody Man."

WITMARKS HAVE NEW SONG HIT

M. Witmark & Sons have a new song hit in "Have a Smile," a well-written number by J. Keirn Brennan, Paul Cunningham and Bert Rule.

"KISSES" WINS SILVER CUP

"Kisses," the new McCarthy-Fisher song, won a silver cup as first prize at a song contest held last week at Loew's One Hundred and Sixteenth Street Theatre.

JULIUS WITMARK IN BOSTON

Julius Witmark is spending the holidays with friends and relatives in Boston.

NEW YEAR WILL BRING SCORES OF NEW SONGS

Sudden Ending of the War Upsets Many Popular Catalogues and New Numbers Are Being Rushed

The abrupt ending of the great war upset the publicity campaigns of many publishers of popular music who were launching war songs in rapid succession. These ballads and novelty numbers dealing with the conflict were just what the vaudeville singer demanded, for when sung in his act before patriotic audiences, success was assured.

The signing of the armistice ended the vogue of the war song almost immediately, as not only did theatre managers frown on it, but audiences as well seemed to have suddenly grown tired and weary of the conflict and demanded a different type of song.

To fill this demand scores of new numbers were written almost over night. Some of them are meritorious, but the big majority were forgotten almost before they were well off the presses. There exists, however, a big demand for songs, a bigger demand than ever before in the history of music publishing, and with the beginning of the new year a great number of new publications will be launched.

Just the type of song which will become popular in times of peace is hard to determine, but from the great number published the public will be sure to select some particular style and on it place the stamp of approval.

WITMARK SONG FEATURED

The Rialto Quartette, under the supervision of S. L. Rothapfel, who were one of the very first to sing "Ring Out! Sweet Bells of Peace," the new song by William H. Gardner and Caro Roma, made such a favorable impression with it at both the Rivoli and Rialto theatres, that the management requested them to sing it again at the Rivoli Theatre during the Xmas holidays. They gave a very beautiful rendition of it, and backed up by the orchestra of fifty, it proved to be one of the finest numbers ever heard at this house; best proof of which is—the repetition. This song is one of the big numbers of the present time and is already being sung by some of the foremost artists in the country. M. Witmark & Sons are the publishers.

WESLYN WITH DANIELS & WILSON

Louis Weslyn is manager of the New York office of Daniels & Wilson. Miss Broaker is professional maanger.

NEW SONGS SCORE WELL

"Ev'rybody's Happy Now," "I Know What It Means to Be Lonesome" and "Peach Jam Makin' Time," three new songs from the Kendis-Brockman catalog, are scoring well with many well-known vaudeville singers.

LAWTON FEATURES STERN SONGS

S. W. Lawton, general musical director of the B. S. Moss Theatrical Enterprises, is featuring many of the new Jos. W. Stern and Company numbers. The leaders are "Indianola," "I'm Crazy About My Daddy in a Uniform," "I'm Glad I Can Make You Cry" and "Kentucky Dream" waltz.

MORAY BUYS HOWLEY BUSINESS

Edward Moray, has purchased the music publishing business of the late P. J. Howley and will continue the offices in West 45th St. Mr. Moray, who is a writer, will issue a number of his own compositions.

TIERNEY WRITING TWO SHOWS

Harry Tierney is writing the music for two new musical shows which will be presented in New York early in the spring.

PUBLISHERS DINE GOODMAN

A beefsteak dinner was given by the Music Publishers' Protective Association to Maurice Goodman, its counsel, on Thursday evening at Healy's, Columbus avenue and Sixty-sixth street.

Practically all of the members of the association were present, as well as a number of invited guests. Isidore Witmark was toastmaster.

Mr. Goodman, who was recently married, was presented with an elegant silver tea service in appreciation of his loyal services to the association since its formation some eighteen months ago.

PENDER & ALLMAN REUNITED

After several months' separation, the team of Pender and Allman has been reunited. Chris. Pender has just returned from Canada, where he has been serving with the Royal Flying Corps. The boys are now in charge of Weiman's Cabaret at One Hundred and Eighty-first street, and are featuring a number of the Harry Von Tilzer songs.

HARMS HAS NEW BALLAD

"Night Is for Loving and Dreaming" is the title of the next ballad which T. B. Harms and Francis, Day and Hunter have selected for popular exploitation. The words are from the pen of Leonard Cook, writer of "Sunshine of Your Smile," and Arthur F. Tate, composer of "Somewhere a Voice Is Calling," wrote the music.

STERN SONGS IN NEW SHOW

Frank Tannehill's new musical play, "Pretty Polly," which opens on Christmas Eve, will introduce a number of the new Jos. W. Stern & Co. song successes. Among them are "My Gal's Another Gal Like Galla Curci," "Oh, Helen," "Kentucky Dream," "All Those in Favor Say Aye," and "Tears of Love."

FEIST HIT BREAKING RECORDS

The new Leo Feist song hit, "The Rose of No Man's Land" is breaking all records of the Feist establishment for big sales and the prediction is being made that all the high marks for big distribution will be broken by this ballad.

WALTER SCANLON IN NEW SHOW

Walter Scanlon, the songwriting tenor, is with the new production, "Somebody's Sweetheart," which opened at the Central Theatre on Monday evening. T. B. Harms and Francis, Day and Hunter publish the music of the new piece.

BURR CO. OPENS OFFICES

The Henry Burr Music Corporation, the latest addition to the ranks of New York music publishers, has opened offices at No. 1604 Broadway.

The new company will occupy the quarters formerly occupied by Douglas & Newman.

COHEN SONG AT THE STRAND

Edith Helena, who is appearing at the Strand theatre, Lynn, Mass., this week is featuring the Meyer Cohen song "That's What God Made Mothers For." Miss Helena will be heard at the Strand.

WHITING DESERTS THE STAGE

George Whiting, the vaudeville actor, has deserted the stage, at least for the present, and has accepted a position with the professional department of the McCarthy-Fisher Company.

JERRY KERN IS A DADDY

Jerome D. Kern, the composer, is now a daddy as the result of the arrival at his home in Bronxville last week of a young miss who in future will be known as Elizabeth Jane Kern.

JACK MILLS IN CHICAGO

Jack Mills, professional manager for the McCarthy-Fisher Company, is in Chicago.

A Merry Christmas
AND A
Very Happy and Prosperous New Year
TO ALL
VAUDEVILLE

IT seems to me a fitting time to call attention to the splendid co-operation given and unstinted service rendered by the vaudeville artists in giving entertainments, making speeches and selling Liberty Bonds, raising money for the Red Cross, Young Men's and Young Women's Christian Associations, Knights of Columbus, Salvation Army, Jewish Welfare League and others. Giving their services whenever and wherever they have been called upon, they have enthusiastically responded without a thought for themselves, and with that wonderful and spontaneous liberality which is characteristic of the entire theatrical profession. Other branches of the profession, including the Stage Women's War Relief, stage employees and musicians, have contributed the same service, just as enthusiastically and just as splendidly as has vaudeville. Mr. Joseph Weber, President of the Musicians' Union, and Mr. Charles C. Shay, President of the Stage Hands' Union, have been most patriotic and helpful.

The managers and owners of all theatres and the heads of Motion Picture companies gave me, as Chairman of the last two Liberty Loan Drives, their unselfish and splendid support, and two hundred millions of dollars of Liberty Bonds were sold throughout the country by the theatrical interests. Millions of dollars were raised by the theatrical interests, and great sums contributed personally by artists and managers of every branch of the profession for all kinds of war relief work.

Out of the B. F. Keith Vaudeville Exchange, in the Palace Theatre Building, there has been given throughout the country gratuitously over one thousand entertainments, composed almost entirely of vaudeville artists. They have answered every call to entertain the soldiers and sailors at the cantonments, in the hospitals, at the forts, and at other places where soldiers and sailors were congregated, and for their benefit wherever an entertainment has been given. This splendid service will continue until the entire army is demobilized and every soldier has returned to his peaceful pursuits.

It is very little that we have done or can do for these brave boys compared with the great sacrifice they have made for us.

The following is the Honor Roll of this patriotic and self-sacrificing service, which contains the names of the artists as we have them on our books up to this present week. Others will have appeared too late for this publication. I am quite sure that there are hundreds of others, members of the National Vaudeville Artists, Inc., and other similar institutions, of which we have no record, who have just as devotedly given their services whenever called upon.

Included in this list on the opposite and continuing pages are the names of those artists who went abroad under the auspices of AMERICA'S OVER THERE THEATRE LEAGUE, which was conceived by Mr. E. H. Sothern and Mr. Winthrop Ames, who went to Europe to study the conditions, organized the League, and with the cooperation of Mr. James Forbes, arranged the different units under the most trying and disheartening conditions as far as getting artists' passports and other details were concerned. The work which these gentlemen have accomplished has been wonderful.

I recall the great feeling which my beloved friend and partner, Mr. A. Paul Keith, lately deceased, cherished for the men and women who so unselfishly gave of their time and talents to the patriotic cause, and were he here it would be his pleasure to join with me in extending heartiest thanks and congratulations for this splendid work.

EDWARD F. ALBEE

ADLER, HARRY AND EDITH HELENA
AMERICAN MINSTRELS
ALMONT, DUMONT & COLE
AVIS & STEWART
ABRAMS & COE
APOLLO THREE
AUBREY & RICH
ALBERT, AL
ARCHER, LEW
ALLEN, NELLA
AHEARN, WILLIAM
ATTELL, ABE
ASTAIR, FRED & EDITH
ALFRED, JACK & CO.
ALLEN, SEARL, & ED HOWARD
ALLISONS, THE
ABBOTT, HARRY
ALLEN, HARRY
ADOLPHUS & CO.
ARMSTRONG & JAMES
AUSTRALIAN CREIGHTONS
ABRAMS, MAURICE, & EDDIE COX
ANGELO
ADYINENTES, THREE
ASTOR SISTERS
ALLEN, MARY
ANDNIS, HELEN
ALLEN, CLIFFORD & BARNEY
AUSTIN, CLAUDE
ALFRED'S, JULIAN, REVUE
AARONSON & JOHNSON
ARTHUR, JULIA
ALI, SLAYMAN, ARAB TROUPE
ALMONT & DUMONT
AVON COMEDY FOUR
ALLEN, MINNIE, & SISTER
ADLER, FELIX
ABBOTT, BABE
ARMSTRONG, THREE
ARTOIS BROTHERS
ARCO BROTHERS
AMOROS & JEANETTE
ALTHOFF SISTERS
ALMA & REGGIE
AJAX & EMILIE
ALTHOS & REED
ADAMS & FOSTER
ANGEL & FULLER
ALEXANDER, GEORGE B.
ALTUS BROTHERS
AMERICAN MELODY MAIDS, SIX
ALDEANS, THE
ABEL, NEAL
ARMSTRONG, WILL & CO.
ALTHOFF SISTERS
ALTHOFF, SIDNEY
AARON CHILDREN
AUSTRALIAN DUO
ARNSPACHER, SIDNEY
AMBROSE, BARKER
AVELING & LLOYD
ANTHONY & ROGERS
ALLAN & CLARK
ARNAUT BROTHERS
ABBOTT, ANNIE
ARDEN, VICTOR
AUSTRALIAN PIQUOS
ARMSTRONG, HARRY
ANDRUS, HELEN
ARMSMAN, MILT
ALBERT, FRED
ARGO & VIRGINIA
ANTRIM, HARRY
ALLEN, FRED
ASAKI TROUPE
ABBOTT & WHITE
ADELPHI NOVELTY
ATKINS, JACK

BENSEN & BELL
BARNES & CRAWFORD
BISSETT & BESTRY
BELGUARD
BROWN SISTERS
BRITT, GEORGE
BUCKLEY, DOMINICK
BYRON, HENRIETTA
BOND, BETTY
BURNS & JOSE
BERNARD, MIKE, & EVA SHIRLEY
BROWN, HARRY C.
BERNARD, BARNEY
BRADY, ALICE
BARREN, BELLE
BERNIE, BEN
BACHES & WYNN
BENNY & WOODS

BRUNS, MR. & MRS.
BRADLEY & ARDINE
BROWN & SPENCER
BEAUMONT SISTERS
BENTON, RUTH
BAITON & HURST
BERNIE & BAKER
BURNS & LYNN
BOYLE, SERGT.
BRONSON, RAY
BILLY, LITTLE
BONCONI, MALETA
BOARDMAN, LILLIAN
BROWN, FRED, OF BROWN BROS.
BOYLAN, ARTHUR & SISTER
BRICE, ELIZABETH, & MORRISSEY, WILL
BUCKRIDGE, GLADYS
BOLGER, HARRY
BERNARD TRIO
BARDINE, MABEL & CO.
BURNS, FLORENCE
BORDEN, EDDIE
BOYARR TROUPE
BEULAH BELLES, FOUR
BULGER & DAVIS
BARLOW & DEERIE
BROWN & TAYLOR
BELLS, MUSICAL
BRADS, THE
BROWNING, JOE
BROWN'S, TOM, MUSICAL HIGHLANDERS
BURNS & WILSON
BISON CITY FOUR
BRADTS, THE
BANKS & GAY
BATTING, ETHEL
BANKOFF, IVAN
BENSON & BELL
BERGERE, BETTY
BUSH, FRANK
BOBBE & NELSON
BRINN & BRINNEY
BENNINGTON & SCOTT
BRADLEY, LILLIAN
BAYES, NORA
BLUTCH
BURNHAM, MARJORIE
BOWMAN BROTHERS
BARREN & BENNETT
BEVERLY, SAM & ADA
BARRETT, ARTHUR
BOBKER'S ARABS
BARNES, T. ROY
BORDONI, IRENE
BERNARD, MIKE
BROWNING, BESSIE
BOILA TRIO
BUTTERCUPS, FOUR
BRANTFORD, TOM
BERRY, AGNES & CO.
BROWN, AL
BALL, FOSTER
BERQUIST BROTHERS
BELL & KIMBALL
BARRA, EVA
BRAHAM, LIONEL
BOUDREAU & MAY
BARTLETT TRIO
BROOKS, HERBERT
BERGER, BETTY
BON TON TRIO
BEVERLY SITGREAVES
BENNY & WOODS
BOLDENS, THE
BOLGER BROTHERS
BOYLE, JACK
BARKER, CONY
BARRIOS, JEAN
BRUMELL & DAVES
BENNETT SISTERS
BOND, WILSON & CO.
BEATON, KENNETH C.
BEAUMONT, ELSIE
BRIDE SHOP, THE
BROWN BROS., SIX
BROAD, BILLY
BARABAN & GROHS
BERLIN, IRVING
BAKER, BELLE
BORDEN, EDDIE
BARDON TROUPE
BARRY, NELSON & BARRY
BULLET PROOF LADY
BURKE, JOHN & MAY
BELOIT THREE

BOSLEY & DARREL
BEEMERS, THE
BINNS & BERT
BRAWN, BUFFALO
BOWD, BILLY
BROOKS, PEGGY
BURKHARDT, ANNA, & KINZO
BERRY & NICHOLSON
BROWN & BROWN
BURNS, BILLY
BARON, BILLIE, TRIO
BEST, MAYBELLE
BARTONS, THE THREE
BELLECLAIRE BROS.
BOYLE & BROWN
BARBOUR, NINA
BENNETT, MURRAY
BRITTON, JACK, & CHIEF TANNER
BARTH, LEE
BURNS & KISSER
BLANEY, HUGH
BLAUMAN, MINNIE
BOWERS, CHAS. H.
BYNARD, ROY
BUZZELL & PARKER
BERRY, ROSE
BRADLEY, WALLACE
BALL, RAE ELEANOR
BROWER, WALTER
BAILEY & COWEN
BUCKHARDT, MAURICE
BARLOW, BILLY
BENSEE & BAIRD
BANCROFT & BROSKE
BARRETT, ARTHUR
BURNS, MAY
BROOKE, HARVEY
BARRY SISTERS
BILLSBURY & ROBINSON
BOLGER & SISTER
BOYDE, BILLY
BOGART & BOGART
BINGHAM, AMELIA
BERNARD TRIO
BURKE, JOHNNY
BRENTON, MME. LILLIAN
BUSH, GLADYS
BERNARD & TERMINI
BOSLEY & O'DONNELL
BEEMANS, THE
BERRY & NICKERSEN
BLACK & TAN
BEATON, KENNETH C.
BABE ROSLAN
BARDON, FRANK
BRYANT & BRODERICK
BALL, ERNEST
BABE, GLADYS
BREEN, HARRY
BROWN & SIMMONS
BREEN FAMILY
BOWERS, FRED
BEERS, LEO
BURNHAM, MARJORIE
BRADLEY & EARL
BARKES & WYNN

CLOVER LEAF THREE
CONRAD & CONNOLLY
CABARET DE LUX
CALVERT, MARGUERITE
COLLINS, MILT
CRAWFORD, CLIFTON
COAKLEY & DULENY
CONNORS & FOLEY
CAHILL & ROMAINE
CLIFFORD, EDITH
COLE, ALICE
CURTIS, JULIA
CUTTY, JOHN
CREIGHTONS, THREE
CARROLL & FLYNN
CUNNINGHAM & MARION
CORRELLI, FRED
CAMERON SISTERS
CROFT, RUTH
CLAUDE, TOBEY & CO.
CROSSMAN, BERT, & JAZZ BAND
CASSON, JIMMIE
CARMEN, FRANK
CHASE, RUTH
CONRAD, CON
COOK, JOE
CONIELL, GLADYS
CORBETT, STEPHEN & DUNN
CLIFFORD & TRASK
CONWAY & FIELDS

CHAIN, DELL
CANTWELL, WRIGHT & MARTIN
CHILDE, JEANET
CAPAULICAN, CHIEF
CARVAN, LYNN
CARMAN, BELLE
CARTER, FRANK
CHAPPELLE, RENE
COOPER & RICARDO
CHICK & CHICKLET
CROSBY'S CORNERS
CRONINS, NOVELTY, MME.
COULTER & BARGER
CONNORS, JIMMY
CARMEN, ZARA & CO.
CONRAD, WILLIAM
CROSS, MILTON & JOE
CORILLO, LEO
CARTMELL & HARRIS
CALLAHAN EMMET, & JOHN CONNORS
CARPENTER, FRANKIE & CO.
CLEVELAND, CLAUDE & MARION
CUTTY, JOHN
CLINTON & ROONEY
CUNNINGHAM & CLEMMONS
CUDDLES & GEORGIE CO.
CANTWELL & WRIGHT
CAITES BROS.
CARROLL SISTERS
COHEN, SAL
CHALFONTE, MISSES
CRAVEN, FRANK
CURTIS & CAINES
CLARKE & HAMILTON
CLAIRE, MARGERY
CLAYTON & CO., BESSIE
CHANDLER, ANNA
CONNOLLY, DOLLY & PERCY WEINRICH
CONROY & STANTON
CAESER
CAMPBELL, BEATRICE
CONRAD & MARTINE
CURTIS, RUTH
CLIFFORD, EDITH
CONNORS, RALPH
CUMMINGS & MITCHELL
COURTNEY SISTERS
CRAWFORD, HARRY
CUNNINGHAM, EVELYN
CONNORS, JOHN
CLARK, JIMMY & CO.
CAMPBELL & CARROLL
CASSEN, JIMMY, & SHERLOCK SISTERS
CRISP, JACK & DORA
CRANE, JOSEPH, & EDW. J. ROBINSON
CRIPPS, BILLY
COX, RAY
CARBREY BROS.
CUNNINGHAM, PAUL, & JACK BRENNAN
COOK & HAMILTON
CLEMONS, JAMES
CREIGHTON, SUE
CUBANS, FIVE
CRAWFORD & LESLIE
CAHILL & ROMAINE
COOGAN, JACK
CAMPBELL, MISSES
CHINESE DUO, IMPERIAL
CONNOLLY SISTERS
COOPER, MAX
CRUMIT, FRANK
CARR, ALEXANDER
CAIRE, AMELIA
CONRAD & WILLING
CORBETT, JAMES J.
"COUNTRY STORE"
CASTING CAMPBELLS
COLSON, LILLIAN
CLEMENSO BROTHERS
CHARLOTTE QUINTETTE
COYLE, JACK, & MISS FARLEY
CHARLOTTE
COLEMAN, CLAUDIA
CANTOR, EDDIE
COCHRANE, ELEANOR
CAMERONI
CAMPBELL, CRAIG
CARTER, FRANK
CHONG & MOY
CUMMINGS & CARROL
CRAVEN, CONNY
CORSES, THE

(Continued on next page.)

(Continued from page 21.)

CURTIS, DOROTHY
COOPER, LEW
COLONIAL BELLES, SIX
CLARK'S EIGHT HAWAIIANS
CANFIELD & COHEN
CARMEN & KENNEDY
CLARK & HAMILTON
CLARK, MARJORIE
COUDRAY, PEGGY
COPELAND & McCLOUD
CAVANAUGH, LUCILLE
COLUMBUS CITY FOUR
CLAYTON & WHITE
CAMPBELL & CARROLL
CLARK, MARIE
CHAPMAN & LEVIER
CARUS, EMMA
CONNORS, JIMMY
COHEN, SOL
CAMBER, J.
COAKLEY & DUNLEVY
COSTELLO, MRS.
COFFMAN & MURRAY
CARLE & BUSCHEL
CALLAN, FRANK
CLEMONS, JAMES
CAMP UPTON QUARTETTE
COONEY SISTERS
COMFORT & KING
CLARK, SYLVIA
COSTER & BOLDON
COLLINS & PHILLIPS
COPES & HUTTON
CARLISLE & ROMER
COOK, JOE

DOOLEY & SALES
DUNCAN, A. O.
DE HAVEN, HARRY
DRESSER, LOUISE
DOOLEY, WILL & GORDON
DAVIES, REINE
DE HAVEN & NICE
DE TRICKEY, COY
DURAND TRIO
DAZIE, MLLE.
DE GLENN, GEO. & MAY
DAVENPORT, BUTLER
DACRE, LOUISE
DAWSON SISTERS & STERN
DUVEA, AMES & AGNES
DUNDEE, JOHNNIE
DEONZIO & CO.
DELANO & PIKE
DEAGON, ARTHUR
DARE, DORIS
DECORATORS, THE
DUNNIGER
DAVIS, MR. & MRS. J. EDMUND
DARCY, JOE
DICKINSON
(DICKINSON & DEAGON)
DOOLEY & RUGEL
DIAMOND & GIRLIE
DUFFY & INGLIS
DEAN & DEBROW
DAVIS, GENEVIEVE &
LEW FITZGIBBON
DOWLING & VIOLINI
DOUGHERTY, THE
DEAS & DAZIE
DANCING GIRLS, SEVEN
DEMPSEY & ALLEN
DAVIS & DORRIS
DOLLY SISTERS
DALY, ARNOLD & ANNA LUTHER
DIMPLES, DOLLY, & BABY BEBAN
DONEGAN, FRANCIS X.
DEWEY, GEO. & CO.
DELBRIDGE, EDA, TRIO
DE LEON & DAVIS
DAVIS, SHIRLEY
DAVIS, DR. WILL
DILLON, JAY
DE RECAT'S NOVELTY
DUTTONS, THE
DIXIE BOYS, SIX
DAVIS & MOORE
DRESNER, JACK
DUPREE & WILSON
DARRELL, RUPERT
DU VEAS, THE
DRAPER, RUTH
DUNBAR'S (PAUL)
MARYLAND SINGERS
D'ARMOND, ISABEL

DONAHUE & STEWART
DUNHAM & O'MALLEY
DAVIS, JOSEPHINE
DEMAREST & COLLETTE
DRAPER, BERT
DE FRANCE, JANET
DE WITT & GUNTHER
DUNCAN, SAM
DENIS BROTHERS
DUNN SISTERS
DOREE'S ALLIED SONGBIRDS
DE VEAUX, WELLS
DAVIS, MARION
DOMQUE, LEO
DARRELL, EMILY
DE FORREST GIRLS
DE LIGHT & HARDY
DEL MONTE, MILDRED
DIXIE JAZZ BAND
DE LISLE & VERNON
DELL & GLISS
DEALSEYS, THE
DIKA, JULIETTE
DENEAN, FRANK
DU ROCHIER & DE LEE
DE WITTE YOUNG & SISTER
DIMPLES, LITTLE MISS
DONOVON, JAS. B.
DE KOE, JOE, TROUPE
DE FORREST SISTERS
DONOVAN, MIKE
DOHERTY, LILLIAN & SCALIA
DEAN & MILLER
DONN, BETTY
DUNCAN, SAMMY
DANIELS, JOE
DEVINE SISTERS
DUNSMURE, CHAS.
DICK, WILLIAM
DUPILLE, ERNEST
DAVIS & EVELINE
DIAMOND, JAMES
DOMQUE
DANIELS & WALTERS
DOHERTYS, THE
DOYLE & DIXON
DAZIE GIRLS, FOUR
DAWN, JANE
DOROTHY
DENNIS BROS.
DYER & FAY
DALES, THE
DEFFOGEI, LOUISE
DAVIDSON, JOHN
DEVERS, BILL
DE LEON & DAVIES
DOWLING, ED
DORIS & DORIS
DELANCY SISTERS
DRESNER, FRANK

ELM CITY FOUR
EDWARDS, GUS
BANDBOX REVUE
ELLIOTT, FRANCIS
EARL, EMILIE
EFFICIENCY
EARL, DOROTHY
EASTMAN SISTERS
EDMONDS, JOE
EVERETT, LILLIAN
EGAN, THOS.
EDWARDS, SIS. & MISSES ELLIOTT
EMMETTS, GEORGIA
ELLIS, HARRY
EVERETT, GEO.
ERROLL, LEON
EDWARDS, MARGARET
EARL, MAUDE & CO.
ELLIS & ELLSWORTH
EVERETT, SOPHIE & HARVEY
ELLIOTT, FRED
EL DORA & CO.
EARL, BERT, QUARTETTE
EARLY & LAIGHT
EVANS, ERNEST
ELVIDGE, JUNE
EASTMAN, GRETCHEN
EDWARDS, LEO
EXPOSITION JUBILEE FOUR
EVANS & SYDNEY
EARY & EARY
ELY, HELEN, & HARRY PUCK
EDMONDS, JOE
ELDRET, BETTY
EVANS, LILLIAN
ERDMAN, GUS
EDWARDS, GUS. & GIRLS
ELEANOR & CARLTON
EL RAY SISTERS
EVANS, MAZIE, & BOYS
ERN ERSON & BALDWIN
ELY HILER & CO.

ELINORE & CLAIRE
EGOLIVITCH, PAUL
EMBS & ALTON
EVANS & WILSON
EXPOSITION JUBILEE
ECKERT & PARKER
ECHOES OF ERIN
EDWARDS, LEO & MRS. ELLIOTT
EASTMAN & MOORE
ELAINE & VATORIA
EARL, BERT, & CO.
ENGLE, CECIL
EMMETT & LEDDY

FINLEY & BUSCH
FIELDS, W. G.
FORD & GOODRICH
FOSTER, GLAD & MARTEL
FELITT'S MONKEYS
FOUR HIGH STEPPERS
FOUR HARLEQUINS
FITZGERALD, LILLIAN
FARNUMS, THE
"FINDERS, KEEPERS"
FONTAINE, EVANS BURROWS
FOUR ENTERTAINERS
FOX & HARDEN
FLATOW, LEON
FOUR MORTONS
FOX, EARLE
FLATOW, SERGT., & LEW LOCKET
FLYNN, JUNIE, & HARRY JENKES
FIELD SISTERS
FORD & CUNNINGHAM SISTERS
FOUR AMERICAN GIRLS
FLEMINGS, THE
FONDA TRIO, MABEL
FELIX & TEN GIRLS, SEYMOUR
FANCHONETTE & KRAFT
FIVE MELODY GARDEN GIRLS
FRANKLIN, IRENE
FAY & FOX
FISKE, SCOTT & HARRISON
FRIGANZA, TRIXIE
FRISCO
FRIEDLAND, ANATOL, &
WOLF GILBERT
FLEMING SISTERS
FOX & CROSS
FISHER, SALLIE
FOY, EDDIE, & YOUNGER FOYS
FISHER & LANE
FRAZER, BUNCE & HARDING
FIELDS & WELLS
FOGG, ADELAIDE
FOY, BRAZIL & ADAMS
FOX, JIMMIE, & GEO. WULFING
FERNANDEZ, ARMENCITA
FREY, HENRY
FITZGIBBON, BERT
FOX, HARRY
FRANKLIN, IRENE, &
BURT GREEN
FETTERER, HARRY
FOREST CITY TRIO
FOLSOM & BROWN
FOX & INGRAHAM
FISSINGER, VIRGINIA
FOLSOM, BOBBY, & AL BROWN
FRANCIS & NORD
FRANKLIN, SIDNEY
FOWLER, ROSE
FLETCHER'S, CHAS., JAZZ SLIDE
FORD, MARGARET
FRANCIS & KENNEDY
FERRAROS, THE
FLABILLA
FORD, BERTIE & CO.
FLEESON, NEVILLE
FRANKLIN FOUR
FAIR NANNY
FOX, LOUISE & CO.
FLEESON & GARSON
FIELDS, CORP., & FLATOW, PTE.
FRANCES & DE MAR
FOGARTY & FOSTER
FARRON, FRANK
FRANCES & ROSS
FALLS, VERONICA & HURL
FOSTER & FOSTER
FERRARO & LADDEO
FRANK FAY
FRITCHIES, THE
FOSS & ELLSWORTH
"FIRESIDE REVERIE"
FINN & FINN
FISHER, ELEANOR
FRANK AND BABY GRAND 'CELLO
FENTON & FIELDS
FIELDS & TAYLOR
FONTRESSE, MARGUERITE
FALLENIUS, MARGARET
FRANC, FRANK J.
FRANCIS & DE MAR
FOX, EDDIE
FLANIGAN & EDWARDS
FREDERICKS & PALMER
FEIBER, JESS & MILT
FITZGERALD, EDIE
FEIL & CUNNINGHAM SISTERS
FAIR, NANCY
FOUR MARX BROTHERS
FOX & BRITT
FOX & WULFING
FOX & MAYO
FITZGIBBONS, KATE
FIELD SISTERS
FLATOW, SERGT., & LEW LOCKETT
FERN, HARRY
FITCH & COOPER
FOUR READINGS
FARRELL, MARGUERITE
FERN & DAVIS
FEIST TRIO
FARLEY, JOHN
FIVE FOOLISH FELLOWS
FOX & WARD
FOGEL & DAVIS
FAGIN, BILLY

GRUET, KRAMER & GRUET
GIBNEY, MARION
GEISHA GIRLS, THREE
GORDON, JOHN R., & CO.
GRACE LEVINS
GREENE & PARKER
GILRANE, WINIFRED, & HER SIX
DANCING GIRLS
GALE, GENEVIEVE
GIRL IN THE MOON
GARDNER & REVERE
GOLDIE, JACK
GLEN ECHO
GREEN, STEVE
GREGORY & BUTLER
GREENE, HARRISON
GRIFFIN & OSBORNE
GOODWIN, NAT C.
GARSON, MARION
GREENE, GENE
GOULD, RITA
GRAY, MONA
GIBBONS, FLOYD
GARCINETTI BROS.
GLADIATORS, THE
GORMAN BROS.
GOLDEN, ERNEST
GYGI OTA & MARION VADI
GROBINI, SELBINI
GALVIN WALLACE
GOULD, RITTER
GILMORE & CASTLE
GLIDING O'MEARES
GILBY, CHAS.
GOLD & SEAL
GIBSON, SCOTT
GYPSY SONGSTERS
GENARO & GOLD
GIRLS, THOSE FIVE
GEIGER, JOHN
GARDNER TRIO
GALLARINI SISTERS
GLABER DANE
GALLERIN & SON
GAYNELL, EVERETT
GRANT, BERT
GREEN, DOROTHY
GLORIAS, THE
GIBSON, SCOTT
GEORGE, JACK
GONNE & ALBERT
GIBBS, HARRY & CO.
GAHOGAN & MARGRAF
GREER, WALTER
GILBERT, HARRY & MYRTLE
GARRISON, JULES
GORDON BROS. & KANGAROO
GOETZ & DUFFY
GEORGE, GRACE
GREER, JESSE
GARVIN, EDDIE
GONDEN, LEEDA
GOLDBRECK, JACK
GREEN & DE LEAR
GARSON, TUBBY
GEAM & CO., AMANDA
GOULD, JAY
GRIFFIN, GERALD E.
GANGLER, JACK
GLENN & BURNS
GIRL FROM MILWAUKEE
GAUDSMITHS, THE
GREENE, HARRISON
GOLID, RITA
GRAY, MONA
GILLEN & MULCAHY
GIBBS, CHAS.
GOE, E., COLEMAN
GRAY, G.
GALVIN, WALLACE
GEORGE & TONY
GELLI TROUPE
GRINDELL & ESTHER
GOSHLIN & RYAN
GOLDBERG, MOE
GIPSEY, MARION
GARNELLA DUO
GORMAN, FRANK
GOSLAR, IRVING
GRANVILLE, BERNARD
GERSHON, SINA
GARDNER, GRANT
GUNAN & WOOD
GARDINER, ELIZABETH
GOLDEN, HEINZ & WASHBURN
GARRETT OF ALOHO
GERARD, GILBERT
GORDOR, LEEDA
GAMBLE, AL
GREEN, MAY
GLASON, BILLY
GARDINERS, THREE
GREAT JANSON
GREY TRIO
GILBERT CLARENCE
GORDON, VICTOR
GIBBONS, CLAUDE
GILRAINE, WINIFRED, & HER 6
DANCING GIRLS
GRANT, ALFRED
GREATER CITY FOUR
GARDINER & BARTLETT
GUEST & NEWLYN
GORDON, BERT & HARRY
GALLAGHER & COLLIER
GRACE, ALF
GARDINER & HARTMANN
GOLD, SAMMY
GOLD, JACK
GIBBONS, SCOTT

HOFFMAN, MAX., JR.
HUDSON, VIRGINIA
HAYNES, DOROTHY
HAYWOOD & GLASGOW
HANSON SISTERS
HARVEY & FRANCIS
HART & FRANCIS

(Continued on next page.)

(Continued from page 22.)

HARMONY FIVE
HANSH & LAVELLE
HARRIS, MARION
HUBBELL & NUGENT
HAL & FRANCES
HAYES, BRENT
HOPKINS, ETHEL
HOLLANDER & PELLETIER
HARCOURT
HERAS & PRESTON
HALL & KINNEY
HENRY, CHARLES, PETS
HARRISON & BURR
HAYDN, TOMMY
HAYES & JUSTINE
HENDRICKS, ARMOND
HIBBARD, CLARENCE
HENDRIX & CO., HENRY
HAVEL & CO., ARTHUR
HALL, BOB
HOWARD, KIBBLE & HERBERT
HONEY BOY MINSTRELS
HARRIS & MOREY
HILDEBRAND, FRED
HANLON, BERT
HOLMES, TAYLOR
HARMON, GEO.
HALL, JOE
HERFORD, BEATRICE
HALPERIN, NAN
HOWARD & CLARK
HILTON & LAZAR
HAYWOOD, HERBERT & CO.
HENLERE, HENRY
HILIAN, LIEUT. B. C.
HENRI & RUSSELL
HARMONY FOUR
HARTLEY, FRANK
HORN & FERRIS
HARDEEN
HARRINGTON, DAN J.
HEARN, LEW
HOWARD & CRADDOCK
HAGER & GOODMAN
HAL & GIBSON
HESS, CLIFF
HOYT & CAMERON
HUNT, MAY
HAZARD, GRACE
HUN CHASERS, FOUR
HOPPER, DE WOLF
HUSSEY, JIMMY & CO.
HOWLAND, IRWIN & HOWLAND
HEIN, SILVIO
HARRIS, DIXIE, & ALL STAR FOUR
HIATT & MOHER
HASKELL & FRIEDMAN
HENNINGS, JOHN
HAWAIIAN DUO
HARRIS & NOLAN
HERRON, BERTIE, & MILT ARMSMAN
HENDELLA & CO.
HARIMAN, JOSEPH
HOWARD, F. A.
HOWARD, D. A., & SON GORDON
HARVEY & FRANCIS
HIBBARD, EDNA
HOOKER & DAVIS TRIO
HAAS, CHUCK
HARVEY TRIO
HERON, BERTIE
HAWKINS, LEW
HENRY, EDDIE
HARRISON, MINNIE
HOLMES & NEWKIRK, SIS
HORLICK'S TROUPE
HOWARD & SADDLER
HERSHOFF TROUPE
HORN & FERRIS
HELDER, RUBY
HILL, MARAY K.
HAYDEN, TOMMY
HODGES, FIVE MUSICAL
HERMAN & RICE
HONEY BOYS, SEVEN
HOWARD, BERT
HENDRIX & PADULA
HUSBAND, TOM, TABLOID
HERBERT REVIEW
HARTFORDS, THE FOUR
HAWTHORNE & ANTHONY
HARRIS, SAM
HASKELL, LONEY
HERBERT SISTERS, THREE
HOWARD, MURRAY
HALLOWAYS, FIVE
HAMILTON & MARR
HALL & RAGLAN
HUGHES MUSIC DUO
HARMONY MAIDS
HUFFORD, NICK
HOOD, SAM
HANSON, CLAIRE, & VILLAGE FOUR
HENKEL & MAY
HANKOW CHINESE TROUPE
HANSON, HARRY
HAMILTON, MABEL
HARVEY, W. S., & CO.
HARRIS & NOLAN
HOWARD & SCOTT
HALEY, DON
HAMILTON, MAY
HOCK, HARRY
HOLTZ, LOU
HOLMES, SHERLOCK
HOEY & LEE
HERRICKS, LEE, REVUE
HARRY & HART
HOOPER, EMILY FRANCES, & BILLY GRIFFITH
HAYNES, MAY & CO.
HANLON DUO
HACKETT, TOM & CO.
HEATHER, JOSIE
HAWTHORNE, HILDA
HARTMAN, THREE
HERMAN, AL.
HOOPER, MARBURY
HOEY & SMITH
HUNT, MAE
HOWARD BROS.
HOLT & ROSEDALE
HOLMES & RILEE
HAMLIN, PAUL
HEATHER, JOSIE & CO.
HALLEN & HUNTER
HILDER, FRED
HARKINS, JIM
HUSINS, ARTHUR
HERMAN, AL.
HARRIS & MOREY
HANVEY, FELIX
HARRIS & MANNION
HALL, JULIAN
HOUDINI
HAMILTON, MABEL
HARRIMAN, JOSEPHINE
HINES, HARRY

IRISH COLLEENS
"ICE WAGON, MAN OFF THE"
IVANHOFF & VARVERA
INGLIS, JACK
"IRON HAND, THE"
ISRAEL & COHN
IRVING & WARD
ISHIKAWA BROS., FOUR
IZETTA
IVES, JUDITH
INTERNATIONAL DUO
INNESS & RYAN
IRVING & WARD
IMMIGRANTS, TWO
IRWIN, CHAS.
IRWIN, JACK
IRWIN, BELLE

JOHNSONS, MUSICAL
JOHNSON, GREAT
JOHNSON & CRANE
JULIETT, MISS
JORDAN GIRLS
JAHS, THE THREE
JOLSON, AL
JANIS & WEST
JENNINGS & DORMAN
JAMES, WALTER
JACKSON, EDGAR
JAZZIMBA ORCHESTRA
JACKSON, WALSH & JACKSON
JONES & GREENLEE
JESSIE, JOHNSON & CRANE
JENNINGS & MACK
JACKSON, JOE
JONES, BILL
JACK & FARIS
JACKLEY, HELEN
JONES, IRVING & JOHNSON
JOHNSON, MARCELLA
JUSTA, TRIO
JONES & SYLVESTER
JOHNSON, BERT, & CO.
JOLSON, HARRY
JOSEPHINE, LOIS, & TYLER BROOKS
JONIA & HAWAIIANS
JULIETTE
JENNINGS, PAT O'MALLEY
JACKSON, ALFRED
JANSEN, GREAT
JONANI, IRENE & SISTER
JUHASZ, FRANK
JACOBS & SARDELL
JAMES, WALTER
JUGGLING DE LISLE
JAZZLAND
JOHN, KARL
JEAN, EFFIE
JACKSON, WALSH & JODSON
JONES, JIMMIE
JONANI & BARRY

KARROW, FRED
KING & HARVEY
KITAMURA JAP TROUPE
KAUFMAN BROS.
KITARD JAP TROUPE
KUBELIK
KARLEYS, 3
KEANE, WARREN
KOLLININ & DORIAX
KUHNS, THREE WHITE
KALALUHI'S HAWAIIANS
KING, GRACE
KIMBLE & DEACH
KELLY & COHN
KIRK, TOWNES
KELLY, TOM
KENTON, DOROTHY
KLOTTIER & QUINN
KING, MOLLIE
KRAMER & MORTON
KING, ROSE MAY
KELLY, WM. J.
KLASS
KOUNS, MISSES
KITRO BROS.
KELLY, GREGORY, & EARL MARTIN
KASHNER GIRLS, THE THREE
KENNY & HOLLIS
KELTONS, FOUR
KINZO
KAUFMAN BROS.
KING & HARVEY
KENNEDY & BURT
KINGS, FOUR HARMONY
KIRKSMITH SISTERS
KLASSMAN, EUGENE
KISTLER, LEO
KAY, HONEY
KELER, JACK
KEESE & SHAW
KESSLER, MAY
KEMP & BROWN
KEMP & CO., MAY
KELLERMAN, GUS
KENNY & LA FRANCE
KERPEN, GERTRUDE
KALALUKI, HENRY & JOE KILKIPI
KELLOGG & DENGON
KINGS, 4 JUVENILE
KILKENNY FOUR
KENNEDY, NEIL
KADER, MARGARET
KAYS, THREE KASTING
KILDUFF, MAY
KENNY, FRANK
KAJAYAMA & CO
KENNY, LA FRANCE
KALLON, FRANK
KOLMAR, LEE & CO.
KALAMA, BILL
KING, GENE & KATHERINE
KINGS, FOUR
KEANE & WILLIAMS
KELGARD, BILLY
KEANE, ROBERT EMMETT
KING, CHAS., & PHIL BAKER
KANE, JAMES
KLAISS SISTERS
KNOX, RAYMOND
KELLERMAN, ANNETTE
KITNER & REANY
KELLY, NORA
KERRIGAN, JAMES
KIMEWA JAPS
KARNAM, FRED
KINZO & ANNIE BURCKHAM
KEESE & SHAW
KARGAN, OLGA
KEMP & BROWN
KELLY & POLLOCK
KAMPLAIN & BELL
KRAMER & MORTON
KERR, DONALD
KLASS & TERMINI
KLEIN BROS.
KILLIAN & MOORE
KEN & WESTON

LITTLEJOHNS, THE
LAWRENCE & EDWARDS
LOTUS, LEE
LA VARRS, DANCING
LINTON, TOM, & JUNGLE GIRLS
LA VINE 3
LEWIS & RAYMOND
LINDRUDD GIRLS
LARGE SISTERS
LA MONT'S COCKATOOS
LA MARR, HARRY
LEONARD
LE CLAIRE, FELIX
LEWIS, EVELYN
LE CLAIRE, MAGGIE, & CO.
LA GRACIOSA
LA MONT TRIO
LYNN, ROY
LEROY, SERGT.
LYTELL, ALFRED
LEIGHTON, BERT
LYONS & YOSCO
LAMBERT & BALL
LEE & CRANSTON
LINDER & KIMBALL
LA VELLE & ULRICH
LE GROHS
LUCAS, JIMMY
LEWIS & LEOPOLD
LARNEDS, 3
LEIGHTON, TRIXIE
LEE, JANE & KATHERINE
LUCKEY, ANN
LACKAYE, WILTON
LYRICA
LUCAS, JIMMY & CO.
LYONS, HELEN
LUND
LYNN, BEN
LIPTON, JACK
LEVY, SAM
LONAR GIRLS
LEAVER & WARD
LA MERT BROS.
LAIDLAW
LAWRENCE & DE VARNEY
LAWSON, INEZ
LEONARD, BENNY
LEIPZIG
LEWIS & WHITE, MISSES
LEVEAUX
LE POILU
LEE, PROF.
LEIGHTNER SISTERS & ALEXANDER
LEWIS, HENRY
LLOYD & CO., WILBUR
LLOYD, ARTHUR
LEONARD & WHITNEY
LEONARD, EDDIE
LA RUE, GRACE
LA RUSE, GRACE, & JOS. M. DALY
LEHR, BILLIE
LUCAS, JIMMIE
LEURS, RED, & RECTOR'S JAZZ BAND
LAREDO
LAMBERT, HARRY
LEVY, BERT
LERNER, DAVE
LEANHARDT, JOSEPHINE
LEIPZIG, NAT
LA PEARL, ROY
LETURA, LILA, & EDDIE FOLEY
LENTON, LINDLEY
LEIGHTON BROS.
LEE & CRANSTON
LINDER, JOE, & JNO. KIMBALL
LOVETT, MISS, & FRANK ULRICH
LANGDON, HAL Z.
LEE SISTERS
LEWIS, MRS. TOM
LUAN, AMERIKA
LEIGHTON, EARL
LYCEUM 4
LESTER, FLORENCE
LYONS, JIMMY
LAI MON KIM
LEWIS, FRED
LEWIS, SID
LEWIS, J. C., JR., & CO.
LEWIS, MRS. TOM
LEWIS, VIOLA & CO.
LLOYD, ARTHUR
LUCCA, FRANK
LUNETT SISTERS
LOK, FOOK
LONG, VERA
LA FRANCE & KENNEDY
LEIGHTONS, THE
LEDERER, HELEN
LANGE, JULIETTE
LEWIS, TOM
LEWIS, GWEN, & JUTH IVES
LEWIS, SERGT., & WIFE
LORRAINE, OSCAR
LEON, DAISY
LAMONT COWBOY SEXTETTE
LINTON & LAWRENCE
LE CLAIRE, JOHN
LAUDER, HARRY
LEWALD & WARD
LLOYD & McARDLE
LA BELLE & LILLIAN
LA RAINE, FRED (Electrical Novelty)
LAZAR & VALE
LEDEGER, CHAS.
LEANE DUO, THE
LEVINE & CROSS
LEVY, SAM
LILLIE, CARRIE
LINDQUIST, ALFRED, & SIDNEY DIECH
LINN, BENN
LANARS, THE
LITT & NOLAN
LEONARD, JOSEPHINE
LAINE, LILLIAN
LEWIS, JA
LANGAY & SNEE
LEVY CHILDREN
LEVINE, MATTIE
LEONARD THREE
LEWIS & COOK
LAURIE & BRONSON
LORNER GIRLS
LEIPSIG, NAT
LYNN, BEN
LAMBERT, MAUDE
LOOS BROTHERS
LIONELL
LAZAR & DALE
LEONARD & WILLARD
LANAGAN, JIM
LANE, GEO. E.
LITTLE BILLY
LEWIS, VIOLA & CO
LOFTUS & KIEFER
LITTLE JERRY

MACK, ANDREW
MACK, GEO. & ANNA
MACK, RUSSELL, & BLANCHE VINCENT
MACK & BUTLER
MACK & LYNN
MACK & VINCENT
MACK & MAYHELLE
MACK & WALKER
MACK & WILLIAMS
MACK, J. C., & CO.
MACKEY, WALLACE
MACKEY & WALKER
MADDEN, LEW
MANN, RAE
MANTILLA & WARDEN
MANKIN
MARTO, RALPH
MARCELINE
MARCH, FITCHER & CO.
MAZIER & THOMPSON
MARTELLE
MAHONEY, TOM
MAZUMA JET TRIO
MAYNE, ELIZABETH
MAITLAND, MADGE
MARR & EVANS
MARK BROS.
MAYHEW, STELLA
MAYO, MARGARET
MANTILLA & WORDEN
MARVIN, MAE
MANLY, DAVE
MANNING, ALICE
MARSHALL, HENRY, & FORD SISTERS
MAYHEW & TAYLOR
MARCKLEY, FRANK
MARION & WILLARD
MARLEY, JACK
MARTIN, DOLLY
MARTIN, WILLIAM P.
MARTIN & RAY
MARTIN & MAXIMILIAN
MARTELLES, 4
MARTIN & GRAY
MARTIN & WEBB
MARINDA BAND
MARCO & FANCHON & JAZZ BAND
MARTYN & FLORENZ
MAYO, BETH
MARIO & TRAVETTE
MASON & GWYNN
MADISON & WINCHESTER
MARLOW & DUFFY
MARSHALL & COVERT
MAXIMS, THREE
MARIO
MARR & PIANIST, MISS
MARKS, LORETTA
MARANVILLE & CO.
MARCONI BROS.
MATHISON, CHAS.
MARLEY, JACK
MAY, OLIVE
MEADE, TOMMY
MEHLINGER & MEYERS
MERLE'S COCKATOOS
MERCEDES
MEREDITH & SNOOZER

(Continued on next page.)

(Continued from page 23.)

MEYERS, CHARLOTTE
MELODY GIRLS, SIX AMERICAN
MELODY MAIDS, 5
MELVILLE, MAY
MERINA & MANLEY
MERRILIES & DANIA
MEISTERSINGERS, THE
MELODY GIRLS, 6
MELODY GIRLS, THREE
MEYERS, Louise
MEREDITH, FLORENCE
MERRITT & BRIDEWELL
METZETTIS, 5
MEYERIKOS, THE
MEL, KLEE
MIDDLETON, CHAS.
MIGNON
MILITARY OCETETTE
MILLARD & MARLIN
MILLER, BOB
MILLER, DALTON & ACKLEY
MILLER DUO, EDDIE
MILLER, ED & LOU
MILLER, HAZEL
MILLER, MABEL
MILLER, MARILYNN
MILLER, MURIEL
MILLER & BIRNS
MILLER & DORKIN
MILLER & LYLE
MILLER & PENFOLD
MILLER & VANCE
MILLERS, DANCING
MILLETTE SISTERS
MILO
MILLS, JACK
MILTON
"MILWAUKEE, THE GIRL FROM"
MIMIC WORLD
MINUS & BRYANT
"MIRACLE, THE"
MIRSOLAVA & SERVIANS
"MISS UP-TO-DATE"
MITCHELL, ABBIE, & TOM FLETCHER
MITCHELLS, AERIAL
MODESTA, MARTONSON
MOHR, HALSEY, & MAY FIELD
MOORE & LESS
MOORE, VICTOR
MOFFATT, GLADYS
MOHR & FIELD
MOLLEN, WILLIAM
MONANT COMEDY FOUR
MONARCH COMEDY
MONTGOMERY, MARSHALL
MONTGOMERY SEXTETTE
MONTGOMERY & PERRY
MOON & MORIS
MOOR & LESS
MOORE, FLORENCE
MOORE, VIVIAN
MORAN, HAZEL
MORAN, POLLY
MORAN & MACK
MORATI, HELEN
MORATO JAPS
MORGAN SISTERS
MORGAN & CHESTER
MORGAN & PARKER
MORIARITY GIRLS, THE
MORLEY & McCARTHY SISTERS
MORNING, MAE
MORRELL, FRANK
MORRIS, ELIDA
MORRIS, LESTER
MORRIS & CAMPBELL
MORRISON, DOLLY
MORRISSEY, BERT & VERA
MORSE & HARRISON
MORTON BROS.
MORTON, ED
MORTON, JAS. J.
MORTON & CLARE
MORTON & GLASS
MORTONS, FOUR
MORTONSON, MODESTA
MOSS & FRYE
MOSS, JEANNETTE
MOSSMAN & DYER
MOTE, EDITH
MOZARTI
MULLANE, FRANK
MULLEN, HAZEL
MULLEN & COOGAN
MULLEN & ROGERS
MULLER, HAZEL
MULLER, MAUDE
MURRAY, ELIZABETH
MURRAY, TOM
MURRAY & WINCHMAN
MURPHY, BOB
MURPHY, TOMMY, & BRO.
MURPHY & MEEHAN
MURPHY, VAN & KENYON
MUSETTE
MYERHOFF, RAYMOND
MYERS, ERNESTINE
MYKOFF & VANITY
MYRTLE, BABY
McBRIDE & WALKER
McBUNNS, JUGGLING
McCANE, MABEL
McCARTHY, HECTOR
McCARTHY, MARSHALL
McCARTHY SISTERS
McCARTHY & LOVERING
McCLAUD & KARP
McCLOUD, JACK
McCOMAS, CARROLL
McCORMACK & WINEHILL
McCORMICK & DOUGHERTY
McCOWAN, CLAIRE
McCOY, AL
McCOY, BESSIE
McCUTCHEON, NORMAN
McDONALD & KADER
McDONOUGH, ETHEL
McDERMOTT, LORETTA
McDERMOTT, BILLY, & CO.
McDEVITT, KELLY & LUCIE
McGOOD & CO., CHAS.
McGOWAN, JACK
McFARLAND, MARIE & MARY
McINTOSH, BURR
McINTYRE, JACK
McINTYRE & HEATH
McKAY, GEORGE
McKAY, GEO., & LEIGHTON BROS.
McKAY & WALKER
McKINLEY, NEIL
McKISSICK & DE LOACH
McLEOD & CARP
McMAHON SISTERS
McMILLEN, LIDA, & CO.
McNALLY, DENNIS & DE WOLF

NACOLIADES & GLEASE
NADJI, MLLE.
NAGEL, CHAS.
NAINOA, SAM
NATALIE SISTERS
NATIONAL COMEDY FOUR
NAUDINE, MAY, & PIANIST
NAUGHTY PRINCESS CO.
NAVY YARD BAND
NEEDING, HOWARD
NEFF, JOHN
NELSON, C.
NELSON & GAY
NELSON COMIQUES
NELUSCO & HURLEY
NEVINS & MAYO
NEW YORK JAZZ BAND
NEWHOFF & PHELPS
NEWMAN & KAUFMAN
NICKELSON
NICHOLSON
NIPPONS, TWO
NIP & TUCK
NOLAN, PAUL
NOLL & KELLY
NONETTE
NOON, PAISLEY
NOODLES, FAGAN & ELSIE
NORDSTROM, MARIE
NORWORTH, JACK
NOSSES, 6 MUSICAL
NOVELTY CLINTONS
NOVELTY MINSTRELS
"NOWADAYS"
NUGENT, J. C.

OAKES & DE LAUR
OAKLAND, WILL
OCTAVE, SENORITA
OLCOTT, CHAUNCEY
OLD TIME DARKIES
OLGA
OLGA & MISHKA
OLIVETTE, MOFFATT &
OLIVOTTI, EVA
OLSON & JOHNSON
OLVETTI, MOFFATT & CLARE
ORA & DE CUSTA
ORIENTAL SINGERS
ORTH & CODY
ORTHMAN CHILDREN
OTTO, ELIZABETH
OTTO, JOSEPHINE
O'BRIEN, JIMMY
O'BRIEN & BUCKLEY
O'BRIEN & SOUTHERN GIRLS
O'CONOR SISTERS, 3
O'DONNELL, NELL
O'DONNELL, MASTER
O'GORMAN GIRLS, THREE
O'HARA, A. C.
O'MEARA, JERRY & GRETCHEN
O'MEARAS, GLIDING
O'NEIL, TOM
O'NEIL & SEXTON, ALEXANDER
O'NEILL TWINS
O'RAMEY, GEORGIA
O'ROURKE, STEPHEN

PAGE & DONETA
PALMER, BEE
PALMER, JOHN
PARISE DUO
PARISH, FRANK
PARISH & PERU
PARKER BROS.
PARKER, BETTY
PARKER SISTERS & WAGNER
PARSONS & IRWIN
PARTUS, COL., OLD SOLDIER FIDDLERS
PASSING SHOW OF VAUDEVILLE
PATRICKS, THE
PATRICOLA & MEYERS
PAWES, JOHN, & JESSIE
PAYNE, BERT
PAYNE, EDDIE
PEARSON TRIO
PEERSE, MISS
PELHAM NAVAL BAND
PELHAM QUARTETTE
PENNINGTON, ANN
PENN TRIO
PERMANE & SHELLY
PERO & WILSON
PETERSON, KENNEDY & MURRAY
PETTICOAT MINSTRELS
PIERCE & BURKE
PIERROTS, THE
PHILLIPS, ETHEL
PHILLIPS, MABEL
PHILLIPS, SIDNEY
PILAR-MORIN & CO.
PIQUOS, THE
PISTOL & CUSHING
"PLAYMATES"
POCHER SISTERS, & WAGNER
POLLARD
POLLOCK, LEW
POLLY
POLLY, OZ, & CHICK
PONZILLO SISTERS
POOLE, PAUL
POPE & HENDRICK
POPE & UNO
PORTER, LEW
PORTER, ELMER, & WALTER BEATTIE
POTTERS, PEERLESS
POTTER & WARTWELL
POWELL & CO., CATHERINE
POWERS, JOHN, & JESSIE
POWERS, PEGGY
PRESTON, HARRISON
PRESTON, JACK
PRETTY BABY
PRIMROSE, GEO., & BOYS
PRIMROSE 4
PRICE, LEW
PRINCE, MORRIS
PRINCE & BUTT
PROSPER & MARET
PROVO
PRUITT, BILL
PUCK, HARRY, & EVA
PUCK, EVA, & HARRY OHL
PURCELL, CHAS., & CO.
PURCELL, CHAS., & PEGGY WOODS

QUEERY & GRANDY
QUINN & RAFFERTY
QUINTERO, EMILIA, MME.
QUIXANO, SAILOR

RACE OF MAN
RAE, TOMMY
RADWAY & EDWARDS
RAGAPATEON FIVE
RAJAHS OF RAGDOM, TEN
RANDOLPH, BILLY
RANSOME, JOHN W.
RATH BROS.
RAYMOND, J.
RAYMOND, MAUDE
RAY, R. R.
RAYFIELD, FLORENCE
RAWLINSON, HERBERT
READINGS FOUR
REANEY, JIM
REDFERN, PEARL
REDMOND & WELLS
RECTOR WEBER & TALBOT
REED, JOSEPH
REED, MARY JANE
REED & BROS., PETTY
REGAL & MACK
REGAY, JOHNNY, & TORRANCE
REICE, EDNA & CO.
REICHMANN, HARRY
REILLY, SAILORS & ULRICH
REILLY, SAILOR W. J.
REILLY & CO., LARRY
REISNER, CHUCK
REMICK DUO
RENAULT, FRANCIS
RENO
REVIEW QUARTET
REYNOLDS, GEO.
REYNOLDS, JIM
RHODA & CRAMPTON
RICARDO, AL
RICARDO & CO., WM.
RICE, ANDY
RICE, BELL & BALDWIN
RICH, MARGARET
RICHARDS, CHRIS.
RICHARDS & KYLE
RICHMOND, BOB
RICHMOND, DOROTHY, & CO.
RICKWELL & WOOD
RIDE, WILL E.
RING, BLANCHE
RING, JULIA, & NORVILLE
RIPPLE, JACK
RITTER BROS.
RIVES & ARNOLD
ROACH & M'CURDY
ROBBINS FAMILY
ROBBINS & FULTON
ROBERTS, FRED
ROBERTS & LESTER
ROBEY, DAN
ROBINS
ROBINSON, BILL
ROBINSON, GEO.
ROBINSON, AGNES
ROBINSON'S ELEPHANTS
ROBINETTI
ROCAMON, SUZANNE
ROCAMORA & SAVAGE
ROCHESTER, CLAIRE
ROCK & DREW
ROCK & WHITE
ROCKWELL & WOOD
RODEN, RUTH
RODERO
RODRIQUEZ BROS.
RODWAY & REDWAY
RODWAY & EDWARD
ROGERS, AL
ROGERS, ALLEN
ROGERS, FRANK
ROGERS, WILL
ROGERS, WILL & MARY
ROGERS & BARRETT
ROLAND, FREDERICK
ROMAINE & MORGAN
ROMANESCON
ROMANO
ROMANO SISTERS
RONAIR & WARD
ROOK, LIEUT. HELEN
ROONEY & BENT
ROONEY, PAT
ROOPER, LOTTIE G.
ROSAR SISTER
ROSE, CAROLINE
ROSE, BOMBER, & PRIVATE BELL
ROSE, JULIAN
ROSE, OLGA
ROSE & MOON
ROSS, HARRY
ROSENS, THREE
ROSENTHAL, ADELE
ROSETTA & LILLIAN
ROSINI, CARL, & CO.
ROSLYN, BABY
ROTH BROS.
ROTH, JACK
ROVERS' LADY QUARTETTE
ROYAL HUSSAR GIRLS 6
ROYAL SCOTTISH ENTERTAINMENTS
ROYCE, ROY L.
ROYE, DOROTHY
ROYE, RUTH
ROWLAND, ADELE, & PIANIST
ROZZELLS, THREE
RUBEVILLE
RUBIN & CARLOTTA
RUBIN & MARTIN
RUBIO TROUPE
RUCKER & WINIFRED
RUDINOFF
RURAL 8
RUSSELL, DOROTHY
RUSSELL, RITA
RUSSELL, JACK
RUSSELL, LILLIAN
RUSSELL & CHURCH
RYAN, MAUDE
RYAN & JOYCE

SABEL, JOSEPHINE
SABINI, VERA, & CO.
SALISBURY, MARIE
SAMUELS, RAY
SANFORD, JERRY
SANDIFER & HENDERSON
SANDY, SHAW
SHANNON & ANNIS
SANTUCCI
SANTINELLO & RAYMOND
SANTLEY, JOSEPH
SANTOS & HEYES
SAVAGE, HOWARD, &
SAVANNAH & GEORGIA
SAVOY & BRENNAN
SCHEFF, FRITZI
SCHEERER, MARY
SCHINDLER, GEO.
SCHOEN & WALTON
SCHOOLER, HARRY
SCOTT & CHRISTY
SEABURY & SHAW
SEELEY, BLOSSOM & CO.
SEGAL, VIVIENNE
SENA, TOM
SERVIANS, FIVE
SEVEN AMER. MINSTRELS
SEVEN BRACKS
SEVEN HONEY BOY MINSTRELS
SEVEN MUSICAL SERENADERS
SEVEN SALTY SAILORS
SEVEN VENETIAN GYPSIES
SEYMOUR & SEYMOUR
SHATTLER, GEO.
SHATELLES, THE
SHATTUCKS, THE
SHATTUCK & O'NEILL
SHAW, ALLEN
SHAW & BEATTY
SHAW & LEE
SHAW & CAMPBELL
SHAYNE, AL.
SEAMON, CHARLES
SHEA, JIMMIE
SHEEHAN, LESTER, &
PEARL REGAY
SHEEHAN & RYAN
SHELDON, HARRY
SHENKMAN, WILLIAM
SHEPPARD & OTL
SHEPHERD & RAY
SHERMAN & REESE
SHERMAN & UTTRY
SHERWOOD, LORAINE
SHIELDS, FRANK
SHIRLEY, EVA
SHIRLEY'S MUSICAL
SHORE & CAMPBELL
SHOTTLER, GEO.
SILDONS, THE
SILVER, MONROE
SIMMS, MAY
SIMMONS & BRANTLEY
SIMONS & BRADLEY
SIMONS, MAE
SIMS & WARFIELD
SINCLAIR & TRAVIS
SINGER, JOHNNY &
DANCING DOLLS
SINGER, HERMAN
SINGING THREE, THE
SIKORA & WILSON
SILBER TRIO
SIMS, ROUBLE
SISTO, WM.
SILVER, MUNROE
SIX HIGH STEPPERS
SIX MELODY GIRLS
SIX PROVENIAS
SIX VIRGINIA STEPPERS
SKATELLES, THE
SLATKO'S MIDNIGHT ROLLICKERS
SMITH, AL
SMITH'S ANIMALS
SMITH, CLINKEL
SMITH, VIRGINIA
SMITH, JESSIE
SMITH, WILLIE
SMITH & AUSTIN CO.
SMITH & DORIS
SMITH & TROY
SMYTH, WM.
SMYTHE, WM.
SNYDER & VINCENT
SNYDER & HENRY
SNYDER, TED

(Continued on next page.)

(Continued from page 24.)

SOLANINES, THE
SOLAR, WILLIE
SOLOMEN
SOMERS & MORSE
SONG & DANCE REVIEW
SONGLAND
SONGLAND GIRLS
SOSMAN & SLOAN, HELEN
SOTHERN, DOROTHY, 3
SOTHERN, JEAN
SOUTHERN NIGHTINGALES
SOUTHERN GIRLS, TWO
"SOUTHERN SERENADE, A"
SOUTH & TOBIN
SOUVAINE, HENRY
SPENCE & WILLIAMS
SPINK, GEO., & MRS.
STAFFORD, HARRY, & CO.
STALZER & SCOTT
STAMM, ORVILLE
STANDISH, JESSIE
STAN STANLEY TRIO
STANFORD, MAX
STANLEY, AUSTRALIAN
STANLEY & BIRNES
STANLEY, JACK
STANLEY & DE MAR
STANDISH, JESSE
STANTON, VAL & ERNIE
STAR RACINE
STARR, FLORA
STEDMAN, AL, & FANNY
STIEF, LEO, & VIRDIN
STEPHENS, EMMA
STERLING SISTERS
STEVENS & BORDEAUX
STEWART, HAYNES & EVANS
STEWART SISTERS
STEWART SISTERS, THREE
STEWART & KELLY
STEVENS & FALKE
STODDARD, MARIE
STOKES, BETTY
STONE & BOYLE
STONE, LOUISE
STONE & McAVOY
STOVER, HELEN
STRAFFORD COMEDY FOUR
STRAND TRIO
STRENGTH BROS.
"STREET URCHIN, THE"
SUITS, ANNA
SULLIVAN, MAY
SUMNER, ALICE
SUMMERVILLE, AMELIA
SUNSHINE, MARION
SVENGALI
SWAN, ROBERT
SWAN & MACK
SWAIN'S CATS & DOGS
SWEATNAM, WILBUR
SWEET, CHAS. R.
SWEENEY & ROONEY
SWIFT, THOS., & MARY KELLY
SWOR, BERT
SWORS, FOUR
SWORS, TOM
SYDNEY & TOWNLEY
SYLVA, MARGUERITE, MME.
SYLVESTER FAMILY

TANNEN, JULIUS
TAYLOR, ALBERT, & CO.
TAYLOR, ELSIE
TAYLOR, HERBERT
TAYLOR, JOE
TAYLOR, MAE PAGE
TAYLOR & CARROLL
TEECE, LILLIAN
TEMPLE QUARTETTE
TEMPLETON & GESSNER
TEMPEST, FLORENZ
TENDUHOA, CHIEF
TENNEN BROS.
TENNESSEE TEN
TERRY, PHILLIS NEILSON
TESSEMAN, SERGT.
TEXAS FOUR
THOSE FIVE GIRLS
THREE MUSICAL JEWELS
THAIS, JOSEPHINE
THELMA
"THE TICK TOCK GIRL"
THORNDIKE & BARNES
THORNTON, JAMES
THOMPSON, CHARLES
THOMPSON, FLORENCE
THOMPSON, HARRY
THOMPSON, RUSSELL
THREE MAXIMS
TIERNEY, HARRY
TILYOU & WARD
TIMBERG, HERMAN
TIMPONI, FLORENCE
TINNEY, FRANK
TOGAN & GENEVA
TOJETTI & OLLISON
TOJETTI & BENNETT
TOMBS, ANDREW & RENA PARKER
TOMPKINS, SUSAN
TONEY & NORMAN
TOOTS, JO, & TOM
TOWNES, BART
TOWNS, SID, & OTIS SPENCER
TOY, CHING LING
TOYLE, DOROTHY
TRACEY, CLAUDIA
TRACEY, HARRIET
TRACEY, IRENE
TRACEY, ROSE & HELEN
TRACY, HENRIETTA
TRAINER, VAL
TROOPERS, FOUR
TRIX, HELEN, & SISTER
TRENELL DUO
TRIPLE & BROWN
TRIX, HELEN, &
SISTER JOSEPHINE
TSUDI, HARRY
TUCKER, AL
TUCKER, SOPHIE
TU LING SING
TURELLY
TURINI & SAUL
TURNER, BEATRICE
TWO LITTLE STARS

VARDEN & PERRY
VASS, VICTOR
VAUGHAN, MARGARET
VAUGHN, WARFIELD & GRUNDY
VAUGHN & DREAMS
VALDARES, THREE
VALENTE BROS.
VALENTINE, JACQUELINE
VANE, SYBIL
VAN ATTA, VERA
VAN, BILLY B.
VAN HORN & AMMER
VAN ORDEN & FALLOWS
VAN & PIERCE
VAN & SCHENCK
VAN & VERNON
VANDERBILT, GERTRUDE
VESPO DUO
VINCARS, THE
VINCENT & CO., NAT
VINCENT & KELLY
VINCENT & RAYMOND
VINCENT, HARRY
VINCENT, HELEN
VINCENT, NAT
VIOLINI
VIOLIN BEAUTIES 5
VIOL-INN
VIOLINSKY
VIVIANS, THE
VOKES, OFFICER, & DON
FLYING VENUS
VOLANOVA & TROUPE OF GYPSIES
VON TILZER, ALBERT
VOSS, V. VICTOR

WADE, SHERMAN
WADSWORTH & ARDEN
WADSWORTH, WHEELER
WAGNER, CHARLES
WALKER & BORRELL
WALKER, BUDDIE
WALKER, CLIFFORD
WALKER, ESTHER
WALLACE, FRANKLIN
WALLACE, HARRY A.
WALLACE & DUVAL
WALLACE & HOLLINGWORTH
WALLEN HELEN EACH, 3
WALLY, RICHARD & CO.
WALSH & BENTLEY
WALSH & INGRAHAM
WALTERS & HASTINGS
WALTERS, ANN
WALTERS, FLO, & OLLIE
WALTON, BERT & LOTTIE
WALTON, LOTTIE
WALTON & MARSHALL
WANZER & PALMER
WARD & CULLEN
WARD & WESTON
WARD & VAN
WARD, EDITH
WARD & FAY
WARD, LARRY
WARD, MARY ANN
WARD, MAY
WARD, SHIRLEY
WARD, TOM & DOLLY
WARD & MARION
WARREN & BATES
WARREN & TEMPLETON
WASLIES, THE
WATERMAN, LILLIAN
WATKINS, ENID
WATROUS, MRS.
WATSON, BOBBY
WATSON, HARRY
WATSON, LILLIAN
WATSON, MISS
WATSON SISTERS, THE
WATTS & PHELPS
WAYNE, MARSHALL & CANDY
WAYMAN & BARRY
WAYNE & WARREN SISTERS
WEBER
WEBER, BECK & FRASER
WEBER, CHAS.
WEBB & ROMAINE
WEEKS, ADA MAE
WEEKS, MARION
WEIR, JACK & TOMMY
WEEMS, WALTER
WELCH, BEN
WELCH, PAULINE
WELLS & FISCHER
WEST & EDWARDS
WEST & COFFMAN
WESTFALL, FRANK
WESTON, EDNA
WESTON, WILLIE
WETTE & WINTERS
WHEAT, FLORENCE
WHEAT, LAWRENCE
WHEELER, BERT
WHEELER, BOB
WHEELER BROS.
WHEELER, ECCENTRIC
WHEELER & DOLAN
WHEELER & MORAN
WHEELER TRIO
"WHEN WE GROW UP"
WHITE, AL B.
WHITE, GEO., & EMMA HAIG
WHITE DEER, PRINCESS, & CO.
WHITE, OLLIE
WHITE, TOMMY
WHITEHEAD, RALPH
WHITESIDES, LIEUT.
WHITELAW, ARTHUR
WHITING & BURT
WHITING, MARION
WHITNEY & CO., BILLY
WIKI BIRD
WILBIN & GRACE
WILBURY, CLARENCE
WILFRED, THOS.
WILLE BROS., TWO
WILLEN, CHARLES
WILLIAMS, BERT
WILLIAMS, COWBOY
WILLIAMS, DOROTHY E.
WILLIAMS & DOROTHY
WILLIAMS, EARL
WILLIAMS & STEWART
WILLIAMS & WOLFUS
WILLING & WILLING
WILSON, AL H.
WILSON, BABE
WILSON, BONNIE
WILSON, BOND, & CO.
WILSON, CHARLES
WILSON, FRANK
WILSON, HANS
WILSON & CO., JACK
WILSON, JACK, BEN BARD & GLADYS MOFFAT
WILSON, KNOX
WILSON & VAN
WILTON SISTERS
WINTERS, CHAS.
WINTERS, WINONA
WINDOW, MURIEL
WIN & STEWART
WISE, TOM
WISEMAN SISTERS
WITHERSPOON, MR.
WITT & WINTERS
WITMARK QUARTET
WOOD, BRITT
WORTH, WAYTON FOUR
WRIGHT & EARL
WRIGHT & LAMONT
WRIGHT QUINTETTE
WRIGHT, SAMMIE
WYATT'S SCOTCH LADS & LASSIES
WYNNE, BESSIE

YALTO DUO
YAMANDA BROS.
YATES & REED
YEOMANS, GEO.
YORHE'S DOGS
YOUNG, MARGARET
YOUNG & WHEELER
YUKI YAMA KURA, MME.
YVETTE
YVETTE & SARANOFF

ZABELLE, EVELYN
ZARA, CARMEN, TRIO
ZARDO, ERIC
ZATO & PARTNER
ZELL SISTERS
ZEIGLER TWINS & KENTUCKY FIVE
ZIMMERMAN, ETHEL
ZINKAPANNAS
ZOTMANN, GEORGE

The following Artists are Entertaining the Boys in France under the Auspices of America's Over There Theatre League

ANNIE ABBOTT
LUCILLE ADAMS
MABELLE ADAMS
HARRY ADLER
MAUDE ALLEN
NELLA ALLEN
LILLIAN AMMALEE
ALFRED ARMAND
EDNA AUG

LUCIE BABCOCK
TOM BARRY
VERA BARSTOW
RUTH BENTON
MARY BOLAND
GEORGE BOTSFORD
EVIE BOWCOCK
ELIZABETH BRICE

ZELLA CALL
MARY CAMERON
JOHN M. CAMPBELL
JOHNNY CANTWELL & RETA WALKER
ANGIE CAPPELL
LOUISE CARLYLE
BESSIE CARRETTE
VERA ROSS COBURN
EDDY COE
LOUISE COFFEY
HOWARD T. COLLINS
MARGARET COLEMAN
HELEN COLLEY
KATE CONDON
MADISON COREY
WILL M. CRESSY & BLANCHE DAYNE
LEO CURLEY

WALTER DALE
GERTRUDE DALLAS
HELENE DAVIS
DOROTHY DONNELLY
LEO DONNELLY
MINNIE DUPREE

MILDRED EVANS
AMPARITO FARRAR
GUDALUPA FARRAR
HARRY FERGUSON
GRACE FISHER
CHARLES FLEMING
KATHERINE FLORENCE
EDDIE FREDRIKS & OLIVE PALMER
CHARMIAN FURLONG
FRANK GARFIELD
MADELINE GLYNN
HELEN GOFF
FRANCES GOLDEN
BILLY GOULD
RITA GOULD
THOMAS J. GRAY
GILBERT GREGORY
BURTON GREEN & IRENE FRANKLIN
ELIZABETH GRIFFIN
BELLE GOLD
EUGENE J. HALL
MARY HAMPTON
HINDA HAND
SIDNEY HARRIS
WALTER HAWLEY
DOROTHY HAYNES
RACE R. HENRY
STELLA HOBAN
AMY HORTON
IDA BROOKS HUNT
TONY HUNTING & CORINNE FRANCES
LYDIA ISABEL IRVING
HARRY ISRAEL
IRENE JACOBS
ELSIE JANIS
CONSTANCE KARLA
DIANA KASNER
JAMES F. KELLY & EMMA POLLOCK
WILL J. KENNEDY
H. BRATTON KENNEDY
NELLIE KOUNS
SARA KOUNS
GARDA KOVA
HARRY LAUDER
DAVID LERNER
BESSIE LEONARD
MICHAEL LEONARD
MARIAN LORD
FREDERICK LIVINGSTON & WINIFRED WILLIAMS
ANDRU LEWIS & HELEN NORTON
D. C. MacIVER
HENRY MARCUS & ERMINIE WHITELL
EDWARD MARSHALL
ALICE MARTIN
IDA MAY
MARGARET MAYO
HOMER MILES
LOIS MEREDITH
GEORGE AUSTIN MOORE
BONNIE MURRAY
MARIE & MARY McFARLAND
CARROLL McCOMAS
MIGNON McGIBNEY
LIDA McMILLAN
BURR McINTOSH
WILL F. MORRISSEY
PATRICIA O'CONNOR
FRANK OGLESBY
ELIZABETH PAIGE
HERMAN PALEY
AGNES PATERSON
CHARLOTTE PECKHAM
ALBERT PERRY
HAL PIERSON
EDMUND J. PORRAY
WILLIAM POWER & MARJORIE BONNER
JACK RAYMOND
DORA ROBENI
CLAIRE ROCHESTER
ELEANORE ROGERS
DORA RONCA
IONSA ROSE
EDITH SANDERS
BLANCHE SAVOIE
HELEN SCOTT
PAULA SHERMAN
SYDNEY SHIELDS
BLANCHE SEYMOUR
GLADYS SEARS
LAURA SHERRY
BERT SNOW
HENRY SOUVAINE
GEORGE SPINK & ELLEN TATE
MARGARET SUMNER
PAULA TEMPLE
DORIS THAYER
PRINCESS TSIANINA
JANE TUTTLE
DALLAS TYLER
IDA VAN TINE
FRANK VARDON & HARRY PERRY
J. B. WALDO & R. L. DELROY
ALICE WAKEMAN
RAYMOND WALKER
MARIE WALSH
BEULAH WALTON
PERCY WEADON
BESSIE WYNN
WILLAMENE WILKES
FLORENCE WILLIAMS
FRITZ WILLIAMS
MARGOT WILLIAMS
INEZ WILSON
HORACE WRIGHT & RENE DIETRICH
WALTER YOUNG

Merry Christmas and a Happy New Year

It Has the Throb and Thrill!

Spiritually Beautiful

The most magnificent song of the period

THE ROSE OF NO MAN'S LAND

A tribute to the girls who take care of our boys.

By JACK CADDIGAN and
JAMES A. BRENNAN

YOU CAN'T GO WRONG WITH A "FEIST" SONG

SING A "FEIST" SONG. BE A STAGE HIT

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

Merry Christmas and a Happy New Year

Do Your Bit and Sing this Hit!

A Toast Song to Our Sea Heroes!

THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK

Even the Soldier Boys Love to Sing It!

By HOWARD JOHNSON, U. S. N.
and IRA SCHUSTER

YOU CAN'T GO WRONG WITH A "FEIST" SONG

SING A "FEIST" SONG. BE A STAGE HIT

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

Merry Christmas and a Happy New Year

That Peach of a Novelty Rag Jazz Hit!

It Took Talent to Write This One!

EVERYTHING IS PEACHES DOWN IN GEORGIA

It Has the Kick that Does the Trick!

Words by GRANT CLARKE
Music by MILTON AGER and GEO. W. MEYER

YOU CAN'T GO WRONG WITH A "FEIST" SONG

SING A "FEIST" SONG. BE A STAGE HIT

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

Merry Christmas and a Happy New Year

Another Link to Our Chain of Jazz Hits!

Now They're Playing "Blues"
On a Gatling Gun!

YOU'LL FIND OLD DIXIELAND IN FRANCE

Everybody Loves To Sing This Wonderful Song!

By GRANT CLARKE and GEORGE W. MEYER

YOU CAN'T GO WRONG WITH A "FEIST" SONG

SING A "FEIST" SONG. BE A STAGE HIT

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

Greetings from M. Witmark & Sons

To our thousands of friends in the profession whose splendid co-operation and enthusiastic work made 1918 a Banner Year for Witmark songs. Our thanks go out to all of you, and our wish is that 1919 will bring to you a delightful combination of Happiness, Prosperity, and—LONG ROUTES.

BEGIN THE NEW YEAR JOYFULLY

by using material that will help the good work along. It's impossible to fail with any of the following:

When You Come Back
And You Will Come Back There's the Whole World Waiting for You
George M. Cohan's big hit

Have a Smile
For Everyone You Meet, and They Will Have a Smile for You
Sure-fire hit by Bert Rule, Paul Cunningham and J. K. Brennan

You Can't Beat Us
For We've Never Lost a War
A positive riot. By E. R. Ball and J. K. Brennan

There's a Long, Long Trail
Stands alone. By Zo Elliott and Stoddard King

I Haven't Got Time for Anyone Else

Till John Gets Home
Great for the girlies. By James V. Monaco

At the Coffee Cooler's Tea
Great Jazz number by Alex Sullivan and Harry De Costa

That Wonderful Mother of Mine
Beautiful waltz ballad by C. Hager and W. Goodwin

Dear Little Boy of Mine
A real Ball-Brennan ballad—nuff said!

Welcome Home, Laddie Boy,
Welcome Home
March song, most timely, by Gus Edwards and Will D. Cobb

As You Were
When I First Met You, That's How I Want You Today
Great story ballad by Clarence Gaskill

Kiss Me Again
The Prima Donna's favorite. By V. Herbert and H. Blossom

When the Robert E. Lee
Arrives in Old Tennessee, All the Way from Gay Paree
Full of Pep and Ginger. By J. K. Brennan and P. Cunningham

That Soothing Serenade
The Violin song by Harry De Costa

Ring Out! Sweet Bells of Peace
You can sing it any time—any place. By William H. Gardner and Caro Roma

TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE — PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS NOW READY

M. WITMARK & SONS

AL COOK, 1562 Broadway, N. Y., next to Palace Theatre

MIKE McCARTHY, Minneapolis, Minn., 215 Pantages Bldg.
H. ROSS McCLURE, St. Paul, Minn., Emporium
THOS. J. QUIGLEY, Chicago, Ill., Schiller Bldg.
JOHN CONRAD, St. Louis, Mo., 401-2 Calumet Bldg.
HAL M. KING, Kansas City, Mo., Gaiety Theatre Bldg.
ED. EDWARDS, Philadelphia, Pa., 35 S. Ninth St.
AL. WORTH, Cleveland, O., 4th & Prospect Sts.
AL. BROWNE, San Francisco, Cal., 508 Pantages Bldg.
GEO. BRIDGEMAN, Pittsburgh, Pa., 238 4th Ave.
JACK LAHEY, Boston, Mass., 218 Tremont St.
DOC HOWARD, Cincinnati, Ohio, 2129 Gilbert Ave.
JOS. L. MANN, Denver, Colo., 420 Barth Block
JACK CROWLEY, Providence, R. I., 18 Belknap St.
C. CARPENTER, JR, Detroit, Mich., 252 Griswold St.
FRED HARRISON, Baltimore, Md., New Reilly Hotel
GABE NATHAN, Los Angeles, Cal., Superba Theatre

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY

Palace—Leon Errol & Co.—John Hyams & Leila McIntyre—Lucille Cavanagh—Laurie & Bronson—Lydell & Macy. (Three to fill.)

Riverside—Collins & Hart—Jeanette Adair—Lew Dockstader—Olympia Doeval & Co.—"Sweeties"—Lyons & Yosco—Maddocks Mullam—Kramer & Morton—Jack Norworth.

Colonial—Carcinetti Bros.—Eddie Leonard—Morris & Campbell—A. & M. Clark—Mr. and Mrs. Jimmie Barry—Geo. White & Co.—Robt. Dolin.

Alhambra—Loyal's Dogs—Frank Crummett—Miller & Capman—Jas. Thompson & Co.—Martine & Conray.

Royal—Adair & Adolphi—Lucille & Cockle—"In the Dark"—Fenton & Fields—Ben Bernie—Belle Baker.

BROOKLYN

Bushwick—Weber & Rednor—Kline Bros—Four Readings—Nan Halperin—Grenadier Girls—Darrell & Edwards—Harry Green & Co.—Lew Hawkins.

Orpheum—Geo. McFarlane—Rooney & Bent—Emma Stephens—Duncan Sisters—Ann Gray—Emmie's Pets—Rice & Werner.

BOSTON, MASS.

Keith's—Fred Allen—"What Girls Can Do"—Jas. Hussey & Co.—Byron & Broderick—Julie Ring & Co.—Harmon & O'Connor—Phillis N. Terry.

BALTIMORE, MD.

Maryland—Williams & Wolfus—Lynn Cowan—Wm. Ebe & Co.—King & King—Haig & Lockett—Toto.

BUFFALO, N. Y.

Keith's—Robbins—Whitfield & Ireland—Midnight Rollickers—E. & J. Connolly—"Some Bride"—Millard & Marlin—Curson Sisters—Trixie Friganza.

COLUMBUS, OHIO

Keith's—Fink's Mules—Lillian Shaw—Nulesco & Hurley—Leon Cranston—"Art"—Keane & Golden.

CINCINNATI, OHIO

Keith's—Dugan & Raymond—Robbie Gordone—Martelle—Dooley & Bales—Herman E. Shone.

CLEVELAND, OHIO.

Keith's—Juliette—Valerie Bergere & Co.—Dazie—Mayo Lynn.

DETROIT, MICH.

Miles—"Hands Across the Sea"—Chief Capaulican—Martin & Florence—Kitner & Reaney—Marion Harris—Musical Geralds—Fern Bigelow & King—Kelso & Leighton.

DAYTON, OHIO

Keith's—Van & Schenck—Harold DuRane & Co.—Elsa Ryan & Co.—B. & H. Mann—Willie Hale & Brother—Three Jahns.

ERIE, PA.

Keith's—Ernie & Ernie—Bert Swor—Gallerini & Son—The Brads—Sam Libert & Co.

GRAND RAPIDS, MICH.

Keith's—Eddie Foy & Co.—Keene & Williams—Seven Honey Boys.

HAMILTON, CAN.

Keith's—"Color Gems"—Four Boises—Clifford & Wells—Harry Haywood & Co.—Marconi & Fitzgibbons—Lambs Mannikens.

INDIANAPOLIS, IND.

Keith's — "Weaker One"—Ed. Morton — Three Daring Sisters—Mr. and Mrs. Melburne—Bison City Four.

LOWELL, MASS.

Keith's—O'Donnell & Blaire—Susan Thompkins—Rehn & Fitch—Iolcen Sisters—"That's Going Some"—Ducker & Winifred—Dorris & Russel.

LOUISVILLE, KY.

Keith's—Chas. Grapewin & Co.—Blossom Seeley—Parsons & Irwin—Four Morak Sisters—Stewart Barnes—McIntosh & Maids.

MONTREAL, CAN.

Keith's—Rajah—Conn Adair & Co.—Four Haley Sisters—Chas. Henry's Pets—Morton & Glass—Clara Morton.

PORTLAND, ME.

Keith's—J. C. Mack & Co.—Cartmell & Harris—Corvo—Langdon & Co.—Lew & Gene Archer—Katherine Powell & Co.

PHILADELPHIA, PA.

Keith's—Morton & Nicholson—Frank Gaby—Bessie Clayton & Co.—Muriel Window—"Four of Us"—Mehlinger & Myers—Rily—DeWitt, Burns & Torrance.

PITTSBURGH, PA.

Keith's—Blanche Ring—Ishakawa Japs—Dooley & Rugal.

PROVIDENCE, R. I.

Keith's—The Duttons—Claudia Coleman—Moss & Frye—Wilton Sisters—Royal Gascoignes—Tarzan—Josephine & Brooke—Ted Doner—Wheeler Boys—Togan & Geneva.

ROCHESTER, N. Y.

Keith's—Bob Hall—Lillian Fitzgerald—Scotch Lads and Lassies—Leo Carrelle Three—St. Onge & Ritchie—Harry Holman & Co.—Earle & Sunshine—Helen Ware.

TORONTO, CAN.

Keith's—Ben Beyer & Co.—Howard's Ponies—Clifton Crawford—Embs & Alton—Sabini LaPearl—Seabury & Shore—Dorothy Brenner.

TOLEDO, O.

Keith's—Herbert Clifton—J. C. Nugent & Co.—Jesse Standish—The Chadwicks.

WASHINGTON, D. C.

Keith's—El Clove—Ferrone & Oliver—Nitto Jo—Harry Watson Co.—Clinton & Rooney—Henry Lewis.

WILMINGTON, DEL.

Garrick—Bob Murphy—Loos Brothers.

YOUNGSTOWN, OHIO.

Keith's—Frank Dobson & Co.—Chris Richards—Grey & Byron.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Cecil Lean & Mayfield—"Somewhere With Pershing"—Imhof, Conn & Corinne—"Creole Fashion Plate"—Yvette & Saranoff—Dooley & Dooley—Everest's Monkeys—Rev. Gorman—Eddy Duo.

Majestic—Annette Kellerman—Regay & Sheehan—Marie Nordstrom—Nellie Nichols—Gilbert & Friedland—Three O'Gorman Girls.

CALGARY, CAN.

Orpheum—"Only Girl"—Ferry—Marguerite Farrell—J. & M. Harkins—Jennings & Mack—Elsa Ruegger.

DES MOINES, IA.

Orpheum—Albertina Rasch & Co.—Ball & West—"Shrapnel Dodgers"—James Watts & Co.—Jack Alfred & Co.—Leichtner Girls & Alex.

DULUTH, MINN.

Orpheum—Rae Samuels—"Dream Fantasies"—Harry Jolson—Lee Kohlmar & Co.—Wm. Smythe & Co.—Sansone & Delilah—Robinson's Elephants.

DENVER, COL.

Orpheum—"All for Democracy"—Ford Sisters—Burt Earle & Co.—Mr. and Mrs. Gordon Wilde—Al Herman—Wanzer & Palmer—Friscoe.

KANSAS CITY, MO.

Orpheum—Gallagher & Rolley—Henry B. Toomer & Co.—Charles Irwin—LaFrance Bros.—Winston's Water Lions—Leona LaMar.

LINCOLN, NEB.

Orpheum—Eva Tanguay—Jas. C. Morton & Co.—Eddie Foyer—Misses Campbell—Dickinson & Deagon—Sylvia Loyal & Part—Heras & Preston.

LOS ANGELES, CAL.

Orpheum—Lambert & Ball—Bennett & Richards—"Efficiency"—Lander Bros.—"An Artistic Treat"—Laughlin & West—Walter Brower—Helen Trix & Sisters—Merian's Dogs.

MINNEAPOLIS, MINN.

Orpheum—Julius Tannen — "Heart of Annie Wood"—Vertcamp & Alberte—Ramsdells & Deyo—Rollinger & Reynolds—Westony & Lorraine.

MILWAUKEE, WIS.

Orpheum—"Where Things Happen"—"Miracle"—Fisher Hawley & Co.—Crawford & Broderick—Florence Tempest—Little Billy—Janis & Chaplow—Bissett & Scott.

MEMPHIS, TENN.

Orpheum—Wilfred Clarke & Co.—Gautier's Toy Shop—Bowman & Shea—Amoros & Jeanette—Prosser & Maret.

NEW ORLEANS, LA.

Orpheum—Valeska Suratt & Co.—Gene Green—Farrow—Ford & Urma—Tasma Trio—Fern & Davis.

OAKLAND, CAL.

Orpheum—Futuristic Revue—Wallace Galvin—Jack & Kitty Demaco—Harry & Grace Ellsworth—"Somewhere in France"—Littlejohns—Kiralfy Kids—Joe Browning.

OMAHA, NEB.

Orpheum—Wilbur Mack & Co.—"Married Via Wireless"—Hampton Blake—Daisy Nellis—Margot Francois & Partner—Walters & Walters—Alla Noskova & Ballet.

PORTLAND, ORE.

Orpheum—Sarah Padden, LeMaire & Crouch—Leo Beers—"Four Buttercups"—"Rubeville"—Grace Nelson.

SALT LAKE CITY, UTAH.

Orpheum—"On the High Seas"—Walter C. Kelly—Reno—Dale & Bursch—Officer Vokes & Don.

SAN FRANCISCO, CAL.

Orpheum—Gus Edwards' Revue—Paul Decker & Co.—Swor & Avery—Herman & Shirley—Bert Fitzgibbon—Courtney Sisters—Sea Wolf—Grace LaRue.

ST. LOUIS, MO.

Orpheum—"An American Ace"—Mme. Chilson Ohrman—Josephine & C. Amoros—Brendel & Bert—Lou Holtz—Swift & Kelly—Musical Pattys.

ST. PAUL, MINN.

Orpheum—"White Coupons"—Bert Baker & Co.—Four Harmony Kings—Vallecita Leopards—Burns & Frabito—Wyckoff & Rothchild.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—"For Pity's Sake"—Page, Hack & Mack—Olive Briscoe & Rauh—DeWolf Girls—Archie & Gertie Falls.

SEATTLE, WASH.

Orpheum—Stella Mayhew—Irene & Bobbie Smith—Eddie Borden—Osaki & Taki—Barr Twins—Ames & Winthrop.

VANCOUVER, CAN.

Orpheum—"The Forest Fire"—Barry Girls—Mazie King & Co.—Caroline Kohl & Co.—Brierre & King—Santos & Hayes—Stanley & Birnes.

WINNIPEG, CAN.

Orpheum—Robinson's Elephants—Harry Jolson—Wm. Smythe & Co.—Lee, Kohlmar & Co.—"Dream Fantasies"—Sansone & Delilah.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Capt. Betts' Animals—Berry & Nickerson—Margaret, Brown & Widows—Homer & DuBard—Sam Hearn—Harry & Anna Scranton. (Last Half)—John F. Clark & Co.—Frank Carberry—Frank & Toby—Walters & Cliff Sisters—Robt. Henry Hodge & Co.—Alf Grant—Weiss Troupe.

Greeley Square (First Half)—Swain's Cats & Rats—Mahoney & Rogers—Robt. Henry Hodge & Co.—Hudson & Jones—John F. Clark & Co. (Last Half)—Clayton & Clayton—Barlowe & Hurst—Chas. & Sadie McDonald—Nevins & Erwood—Wolgast & Girlie.

Delancey Street (First Half)—Marshall & Welton—Emmie & Effie Elliott—Frank Farron—"The Big Punch"—Hank Brown & Co.—Karno Trio. (Last Half)—McMahon Sisters—Mahoney & Rogers—"Between Us Two"—Frank Morrell—Royal Yuena Japs.

National (First Half)—Two White Steppers—Ben Lynn—McCormack & Irving—Montambo & Nap. (Last Half)—Swain's Cats & Rats—Fentel & Cecil—Harry First & Co.—Frank Farron—Hubert Dyer & Co.

Orpheum (First Half)—Marlowe & Hurst—Harry First & Co.—Frank Morrell—Frank Carberry—Hubert Dyer & Co. (Last Half)—Norvell Bros.—Shannon & Troise—Carlisle & Roemer—Billy Elliott—Martini & Fabrini.

Lincoln (First Half)—Clayton & Clayton—Allen & Averitt—Wolf & Stewart—Alf Grant—Wolgast & Girlie. (Last Half)—Chief White Beaver—Shannon Banks & Co.—Henry & Moore—Karno Trio.

Boulevard (First Half)—Chief White Beaver—Shannon Banks & Co.—Frank Bush—Prince Charles. (Last Half)—Romaine—Allen & Averitt—"The Big Punch"—Hank Brown & Co.—Paul Pitching Co.

Avenue B (First Half)—Precardo Bros.—Lou & Grace Harvey—Novelty Minstrels. (Last Half)—Sam Harris—Virginia Steppers.

Victoria (First Half)—The Renellas—Billy Elliott—Martini & Fabrini. (Last Half)—Homer & DuBard—Wolf & Stewart—Kelly & Verga—Montambo & Nap.

BROOKLYN.

Metropolitan (First Half)—Paul Petching & Co.—Helen Vincent—Chas. & S. McDonald—Ryan & Lee—Steiner Trio. (Last Half)—Capt. Betts' Animals—Berry & Nickerson—Margaret Brown & Widows—Ryan & Lee—Harry & Anna Scranton.

DeKalb (First Half)—Fentel & Cecil—Les Merchants—Nevins & Erwood—Royal Tuena Japs. (Last Half)—Helen Vincent—Hudson & Jones—Frank Bush—Steiner Trio.

Fulton (First Half)—Romaine—Walters & Cliff Sisters—Gill & Veak—Henry & Moore—Kelly & Verga. (Last Half)—McCormack & Irving—Les Merchants—Sam Hearn—The Renellas.

Palace (First Half)—Zita—Carlisle & Roemer—Virginia Steppers. (Last Half)—Ross & Ashton—Allen, Clifford & Barry—Walton & Francis—Hanlon & Clifton.

Warwick (First Half)—Mildred Haywood—Walton & Francis—The Harolds. (Last Half)—Zita—Fiske & Fallon—Novelty Minstrels.

BOSTON, MASS.

Orpheum (First Half)—Walsh & Edwards—Cardo & Noll—Roy & Arthur. (Last Half)—Nelson & Castle—Lillian Watson—Van & Carrie Avery—Harry Layton.

BALTIMORE, MD.

Hippodrome—Frawley & West—Hodge & Lowell—Guy Woodward & Co.—Burns & Kissen—Venetian Gypsies.

DORCHESTER, MASS.

Loew's (First Half)—Stewart & Olive—Arthur Lloyd—Worden Bros. (Last Half)—Cliff Bailey Duo—Mabel & Johnny Dove—Barry McCormack & Co.—Creamer, Barton & Sparling.

FALL RIVER, MASS.

Bijou (First Half)—Lillian Watson—Barry & Layton—Van & Carrie Avery—Nelson & Castle. (Last Half)—Walsh & Edwards—Cardo & Noll—Roy & Arthur.

HAMILTON, CAN.

Loew's—Carberry & Cavanaugh—Donovan & Lee—Wm. Dick—"What Women Can Do."

HOBOKEN, N. J.

Lyric (First Half)—Gibson Girls—Sam J. Harris—Smith & Troy. (Last Half)—Estelle Sully—Morton Bros.—Ilka Deel & Co.

MONTREAL, CAN.

Loew's—Alexandria—Orben & Dixie—Tom Davies & Co.—Clayton & Lennie—Anna Chandler.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Hanlon & Clifton—Fiske & Fallon—Seymour & Seymour. (Last Half)—Lou & Grace Harvey—"Big Surprise"—The Harolds.

PROVIDENCE, R. I.

Emery (First Half)—Rosalie Ascher—Grundy & Young—Jack Arnold Trio—Kenny & Hollis—Alexander Bros. & Evelyn. (Last Half)—Worden Bros.—Fenwick Girls—Arthur Lloyd—Billy King & Co.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Estelle Sully—Morton Bros. (Last Half)—Dorothy Roye—Smith & Troy.

SPRINGFIELD, MASS.

Palace (First Half)—Cliff Bailey Duo—Mabel & Johnny Dove—Barry McCormack & Co.—Fenwick Girls—Creamer, Barton & Sparling. (Last Half)—Rosalie Ascher—Grundy & Young—Jack Arnold Trio—Kenny & Hollis—Alexandria Bros. & Evelyn.

TORONTO, CAN.

Yonge Street—Hiling's Seals—LaPearl & Blondell—Jenks & Allen—Delmore & Moore—Weber & Elliott—Reel Guys.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Rialto & LaMont—Marr & La Brack—Eadie & Ramsden—Geo. & Paul Hickman—"Some Baby." (Last Half)—Antler Trio—The Average Man—The Sharrocks—Stanley Revue.

Plaza (First Half)—Paramo—Gilbert & Kinney—Seymour's Happy Family. (Last Half)—May & Mack—Marke & Boyce—Sherman De Forrest & Co.

HARTFORD, CONN.

Poli (First Half)—The Van Cellos—Harry Tenny & Co.—Hallen & Goss—"Perhaps You're Right"—Francis Renault—Lady Alice's Pets. (Last Half)—Seymour's Happy Family—Emmett & Letty—Bourke-Touey & Co.—"Picture"—Gillen & Mulcahy—The Five Martins.

NEW HAVEN, CONN.

Bijou (First Half)—Dick & Helen Rice—Marke & Boyce—Ruth Curtis & Jazz Band. (Last Half)—Paramo—Gilbert & Kinney.

Palace (First Half)—Antler Trio—Mack & Earle—The Average Man—The Sharrocks. (Last Half)—The Van Cellos—Marr & La Brack—Geo. & Paul Hickman.

SPRINGFIELD, MASS.

Palace (First Half)—Schiavoni Bros.—Walters & Daniels—Quixey Four—Chisholm & Breen—Wilson Bros.—Sports in the Alps. (Last Half)—Rialto & La Mont—Barbaur & Lynn—Gallerini & Son—"Some Baby"—Hallen & Goss—Lady Alice's Pets.

SCRANTON, PA.

Poli (First Half)—Spanish Goldinis—Dave Johnson—Kinkaid Kilties—Kranz & La Salle—Grey & Old Rose. (Last Half)—Seabury & Price—Harry Meehan—Quinn & Caverly—Miller & Bradford—Durkin's Animals.

WILKES-BARRE, PA.

Poli (First Half)—Seabury & Price—Harry Meehan—Quinn & Caverly—Miller & Bradford—Durkin's Animals. (Last Half)—Spanish Goldinis—Dave Johnson—Kinkaid Kilties—Kranz & La Salle—Grey & Old Rose.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Four Days)—Oliva—Noodles, Fagin & Co.—Paul Pereira Sextette—Hugo Lutgens—Tybell Sisters.

CALGARY, CAN.

Pantages—LeRoy, Talma & Bosco—Gertie Van-Dyke & Bros.—Will Stanton & Co.—Santucci—Francis & Wilson.

DENVER, COLO.

Pantages—"Oh Charmed"—Sherman, Van & Hyman—Regal & Mack—Wheeler & Potter—Kremka Bros.

EDMONTON, CAN.

Pantages—Tallyho Girls—Jack Rose—Burke & Burke—Zohn & Dreis—LaToy's Dogs.

GREAT FALLS, MONT.

Pantages (First Half)—Samoya—Royal Dragoons—Rives & Arnold—Neal Abel—Walter Fisher & Co.—Durkin Girls.

KANSAS CITY, MO.

Pantages—Red Fox Trot—De Michelle Bros.—"Mile-a-Minute"—Fennell & Tyson—Winton Bros.

LOS ANGELES, CAL.

Pantages—"Oh That Melody"—Kinzo—Mr. and Mrs. N. Phillips—Swan & Clifford—Nan Gray.

OAKLAND, CAL.

Pantages—"Love Race"—Bert & Harry Gordon—Jack LaVier—John T. Ray & Co.—Helen Moretti—Three Bullowa Girls.

OGDEN, UTAH.

Pantages—Olives—Britt Wood—Octavia Handworth & Co.—Follis Sisters & LeRoy—American-Hawaiian Trio—Zeno Dunbar & Jordan.

PORTLAND, ORE.

Pantages—King & Harvey—Great Leon—McShane & Hathaway—Barney Williams & Co.—Jue Quon Tai—Peggy Bremen & Bro.

SAN FRANCISCO, CAL.

Pantages—The Owl—Manning, Feeney & Knoll—Tom Edwards—Reeves & Gaynor Girls—The Youngers.

SAN DIEGO, CAL.

Pantages—"Revue Bouquet"—Holmes & LeVere—Wm. Flemen & Co.—Hill, Tivoli & Hill.

SPOKANE, WASH.

Pantages—Kyra—Lourie Ordway—Adams & Guhl—James Grady & Co.—Stephens & Brunelle—"Girl in the Moon."

SEATTLE, WASH.

Pantages—Cannibal Maids—Eldridge, Barlow & Eldridge—Jones & Sylvester—June Mills & Co.—"Act Beautiful."

SALT LAKE CITY, UTAH.

Pantages—Spanish Dancers—Aleko, Panthea & Presco—Sandy Donaldson—Phil LaToska—Mr. and Mrs. Perkins Fisher—Green & Parker.

TACOMA, WASH.

Pantages—Ten Navassar Girls—Chung Hwa Four—Leon Stanton & Co.—Taylor & Corell—Celina's Circus.

VICTORIA, CAN.

Pantages—International Nine—Jack Goldie—Five American Girls—Frank Tinney's Players—Fields & Wells—Henry & Adelaide.

VANCOUVER, CAN.

Pantages—Hill's Comedy Circus—Joe Whitehead—Celestial Duo—Porter J. White & Co.—Belle Oliver—Calendar Girls.

WINNIPEG, CAN.

Pantages—Four Mayakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Love & Wilbur.

Dainty Singing Cycling Maids and Comedian

Direction—I. KAUFMAN

A. FURMAN

Theatrical Costumer for the Best

Nothing too big nor too small. **Vaudeville—Revues—Burlesque.** Everyone furnished. Salesroom—**1600 Broadway, Rector Building, Room 406, New York**

A. J. STASNY MUSIC CO.

AND STAFF

WISH TO EXTEND TO THEIR MANY FRIENDS

A MERRY XMAS AND A HAPPY NEW YEAR

START THE NEW YEAR RIGHT. SING A STASNY SONG

"It's Never Too Late To Be Sorry"

By DEMPSEY and BURKE

The Season's Big Ballad Hit, full of Sentiment and Melody.

"Welcome Home"

By BUD GREEN and EDW. G. NELSON

The title speaks for itself. A timely song that will get over with any audience.

"I Want My Old Girl Back"

By ERNEST E. SUTTON and EARL BURTNETT

A song with a haunting melody—Easy to sing and hard to forget.

"Kentucky Was Lucky"

(When She Raised A Girlie Like You)

One of those Southern Melody Songs—great for harmony

CHICAGO OFFICE:
143 North Dearborn Street
BILLY MASON, Mgr.

A. J. Stasny Music Co.

PROFESSIONAL OFFICE:
Strand Theatre Building.
FRED MAYO, Mgr.

Executive Office: 56 West 45th St., New York City

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Atta Boy"—Lexington nightly, 23, indef.
"Business Before Pleasure"—Studebaker, Chicago, 23-28.
"Better 'Ole, The"—Cort Theatre, New York City, indef.
"Be Calm, Camilla"—Booth, New York City, indef.
"Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
"Betrothal, The"—Shubert, New York City, indef.
"Back to Earth"—Henry Miller's, New York City, 23, indef.
"Crowded Hour, The"—Wood's Chicago, indef.
"Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.
"Crowded Hour" — (Jane Cowl) — Selwyn, New York City, indef.
"Chu Chin Chow"—Lyric, Baltimore, Dec. 23-28.
"Country Cousin"—Grand, Cincinnati, O., 23-28.
"Charlie's Aunt"—Charleston, W. Va., 26; Athens, O., 27; Parkersburg, W. Va., 28; Akron, O., Jan. 2-4.
"Dear Brutus"—Empire, New York City, 23, indef.
Drew, Mr. and Mrs. Sidney—Shubert Riviera, New York City, 23-28.
"Daddies"—Lyceum, New York City, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth"—(With Alma Tell)—Adelphi, Philadelphia, indef.
"East is West"—Astor, 25, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Fiddlers Three"—Tremont, Boston, indef.
"Forever After"—Playhouse, New York City, indef.
"Flo-Flo"—Illinois, Chicago, indef.
"Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, 30 and Jan. 4.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
"Going Up"—Grand, Chicago, 25, indef.
Gillette, Wm.—
"Gondoliers, The"—Park, New York City, indef.
Grace George—Shubert-Belasco, Washington, D. C., 23-28.
"Gentile Wife"—Vanderbilt, 24, indef.
Hodge, Wm.—Studebaker, Chicago, (last week).
"Hitchy Koo"—(With Raymond Hitchcock) Illinois, Chicago, indef.
"Home Again"—Playhouse, New York City (last week).
"Happiness" — (Laurette Taylor) — Power's, Chicago, indef.
"Head Over Heels"—National, Washington, 23-28.
"Have a Heart"—Columbia, San Francisco, 22-Jan. 4.
"Hooray for the Girls"—44th St. Roof, New York City, indef.
"Honor of the Family"—Nixon, Pittsburg, 23-28.
"I'm So Happy"—Duquesne, Pittsburg, 23-28.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Broadhurst, New York City, indef.
"Little Simplicity"—44th St., 23, indef.
"Little Brother, The"—Belmont, New York City, indef.
"Long Dash"—Cort, Chicago, indef.
"Lord and Lady Algy"—Loew's 7th Ave., New York City, 23-28.
"Listen Lester"—Knickerbocker, New York City, indef.
"Lombardi Ltd."—Plymouth, Boston, Mass., 23-28.
Lauder, Harry—Boston O. H., Boston, 23-28.
Maude, Cyril—Broad St., Philadelphia, Pa., 23-Jan. 4.
"Melting of Molly"— Studebaker, Chicago, indef.
"My Irish Cinderella"—Terre Haute, Ind., 27-28.
"Maytime"—Shubert, Philadelphia, indef.
"Midnight Whirl"—New Century, New York City, indef.
"Miss Springtime"—Academy, Baltimore, Md., 23-28.
"Man Who Stayed at Home"—National, Chicago, 23-28.
"Man Who Came Back"—Victoria, Chicago, 23-28.
"Nothing But Lies"—Long Acre, New York City, indef.
Opera Comique—Park, New York City, indef.
"Oh, My Dear!"—Princess, New York City, indef.
"Off Chance, The" — (Ethel Barrymore) — Ott Co., Bob—Glens Falls, N. Y., 23-28.
"Oh, Lady, Lady"—Lyric, Philadelphia, 23-28.
"Oh, Look"—Albion, Pittsburgh, Pa., 23-28.
"Oh, Mama"—Wilkes, Boston, Mass., 25-indef.
"Place in the Sun" (a)—Comedy, New York City, indef.
"Penrod"—Garrick, Philadelphia, indef.
"Polly With a Past"—Garrick, Philadelphia, Pa., 23-Jan. 4.
"Prince There Was" (a)—Cohan, New York City, 24-indef.
"Redemption"—Plymouth, New York City, indef.
"The Riddle Woman"—Fulton Theatre, New York City, indef.
Rock and White—LaSalle, Chicago, indef.
"Remnant"—(Florence Nash)—Morosco, New York City, indef.
"Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
"Riviera Girl"—Standard.
"Sinbad"—Winter Garden, New York City, indef.
"Sleeping Partners"—Bijou, New York Ctiy, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"She Walked in Her Sleep"—Princess, Chicago, indef.
"Seven Days' Leave"—Chestnut St. O. H., Philadelphia, Pa., indef.
"Somebody's Sweetheart"—Central, New York City, indef.
"Seventeen" — Auditorium, Baltimore, Md., 23-28.
"Twin Beds"—Olympic, Chicago, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Three Faces East"—Olympic, Chicago, indef.
"Three Wise Fools" — Criterion, New York City, indef.
"Tiger! Tiger!" — (With Frances Starr) — Belasco, New York City, indef.
"Thurston, Howard"—Orpheum, Harrisburg, Pa., 23-28.
"Tailor-Made Man"—Baltimore, Md., 23-28.
"Take It From Me"—Washington, D. C., 23-28.
"Uncle Tom's Cabin" (Kittles)—Springfield, Ill., 28-29; Canton, 30; Kewanee, 31; Monmouth, Jan. 1.
"Up in Mabel's Room"—Park Square, Boston, indef.
"Under Orders" — Eltinge, New York City, indef.
"Unknown Purple, The"—Lyric, New York City, indef.
"Voice of McConnell"—(Chauncey Olcott)—Grand, Chicago.
"Velvet Lady" — The Forrest, Philadelphia, 23-Jan. 4.
Warfield, David — Manhattan Opera House, New York City, indef.
"Ziegfeld Follies" — Colonial, Chicago, 23-indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

U. S. LIBERTY THEATRES

(Week of Dec. 30)

Devens—First half, Kitty Francis Co.; last half, Camp Show.
Upton—First half, "Come On In"; last half, Frank Tannehill Co.
Merritt—First half, Frank Tannehill Co.; last half, Kitty Francis Co.
Dix—First half, "The Girl from Tokio"; last half, "Come On In."
Meade—First half, Feature Pictures; last half, Trans-Oceanics.
Lee—First half, "Circusland"; last half, "It Pays to Advertise."
Jackson—First half, Marcus Musical Comedy Co.; last half, "His Bridal Night."
Gordon—First half, Martini Vaudeville Co.; last half, "Watch Your Step."
Sevier—First half, Feature Pictures; last half, "The Brat."
Hancock—First half, Martini Vaudeville Co.; last half, May Robson.
McClellan—First half, "Pair of Sixes"; last half, "Flo Flo."
Humphreys—First half, Trans-Oceanics; last half, Feature Pictures.
Beauregarde—First half, "Stop, Look and Listen"; last half, "Pair of Sixes."
Logan—First half, "Make Yourself At Home"; last half, "Stop, Look and Listen."
Travis—First half, Quarantined; last half, "Stop, Look and Listen."
McArthur—First half, Pictures; last half, May Ward.
Bowie—First half, Pictures; last half, May Ward.
Sill—First half, Pictures; last half, Vaudeville.
Funston—First half, Musical Stock Co.; last half, "Orpheum Follies."
Dodge—First half, Mercedes; last half, LaSalle Stock Co.
Grant—First half, Camp Show; last half, Mercedes.
Custer—First half, Musical Stock Co.; last half, Pictures.
Sherman—All week, Musical Stock Co.
Taylor—First half, Pictures; last half, Vaudeville.
Pike—All week, Pictures.

COLUMBIA CIRCUIT

"Al Reeves' Big Show"—Casino, Boston, 23-28; Columbia, New York, 30-Jan. 4.
"Best Show in Town"—Gayety, Boston, 23-28; Grand, Hartford, Conn., 30-Jan. 4.
"Beauty Trust"—Empire, Albany, 23-28; Casino, Boston, 30-Jan. 4.
"Behman Show"—Gayety, Montreal, 23-28; Empire, Albany, 30-Jan. 4.
"Bon Tons"—Olympic, Cincinnati, 23-28; Columbia, Chicago, 30-Jan. 4.
"Bostonians"—Jacques, Waterbury, Conn., 23-28; Hurtig & Seamon's, New York, 30-Jan. 4.
"Bowery"—Berchel, Des Moines, Iowa, 22-26; Gayety, Omaha, 28-Jan. 3.
"Burlesque Review"—Gayety, Omaha, Neb., 21-27; Gayety, Kansas City, 30-Jan. 4.
"Burlesque Wonder Show"—Gayety, Kansas City, 23-28; open, 30-Jan. 4; Gayety, St. Louis, 6-11.
"Ben Welch"—Casino, Philadelphia, 23-28; Miner's 149th St., New York, 30-Jan. 4.
"Cheer Up America"—Open, 23-28; Gayety, St. Louis, 30-Jan. 4.
Dave Marion's—Akron, O., 23-25; Youngstown, 26-28; Star, Cleveland, 30-Jan. 4.
"Follies of the Day"—Majestic, Jersey City, 23-28; Peoples, Philadelphia, 30-Jan. 4.
"Girls de Looks"—Gayety, Washington, 23-28; Gayety, Pittsburgh, 30-Jan. 4.
"Golden Crooks"—Colonial, Providence, 23-28; Gayety, Boston, 30-Jan. 4.
"Girls of the U. S. A."—Gayety, Toronto, Ont., 23-28; Gayety, Buffalo, 30-Jan. 4.
"Hip, Hip, Hooray"—Miner's 149th Street, New York, 23-28; Empire, Brooklyn, 30-Jan. 4.
"Hello America"—Columbia, New York, 23-28; Casino, Brooklyn, 30-Jan. 4.
Harry Hastings—Star, Cleveland, 23-28; Empire, Toledo, O., 30-Jan. 4.
Irwin's Big Show—Lyric, Dayton, O., 23-28; Olympic, Cincinnati, 30-Jan. 4.
Lew Kelly Show—Orpheum, Paterson, 23-28; Majestic, Jersey City, 30-Jan. 4.
"Liberty Girls"—Gayety, Pittsburgh, 23-28; Akron, O., 30-Jan. 1; Youngstown, 2-4.
Mollie Williams' Show—Empire, Toledo, 23-28; Lyric, Dayton, O., 30-Jan. 4.
"Maids of America"—Gayety, St. Louis, 23-28; Star and Garter, Chicago, 30-Jan. 4.
"Majestics"—Gayety, Buffalo, 23-28; Gayety, Rochester, 30-Jan. 4.
"Merry Rounders"— Gayety, Detroit, 23-28; Gayety, Toronto, Ont., 30-Jan 4.
"Million Dollar Doll"—Syracuse, 23-25; Utica, 26-28; Gayety, Montreal, Can., 30-Jan. 4.
"Oh, Girl"—Empire, Brooklyn, 23-28; Newburgh, N. Y., 30-Jan 1.
"Puss, Puss"—Empire, Newark, N. J., 23-28; Casino, Philadelphia, 30-Jan. 4.
"Roseland Girls"—Gayety, Rochester, N. Y., 23-28; Syracuse 30-Jan. 1; Utica, 2-4.
Rose Sydell's—Park, Bridgeport, Ct., 26-28; Colonial, Providence, 30-Jan. 4.
Sam Howe's Show—People's, Philadelphia, 23-28; Palace, Baltimore, 30-Jan. 4.
"Sight Seers"—Casino, Brooklyn, 23-28; Park, Bridgeport, Jan. 2-4.
"Social Maids"—Columbia, Chicago, 23-28; Gayety, Detroit, 20-Jan. 4.
"Sporting Widows"—Star and Garter, Chicago, 23-28; Des Moines, Iowa, 29-Jan. 1.
Star and Garter Shows—Palace, Baltimore, 23-28; Gayety, Washington, 30-Jan. 4.
"Step Lively Girls"—Camp Upton, 22-24; Camp Merritt, 25-28; Orpheum, Paterson, 30-Jan. 4.
"Twentieth Century Maids"—Hurtig & Seamon's, New York, 23-28; Orpheum, Paterson, 30-Jan. 4.
"Watson's Beef Trust"—Grand, Hartford, Conn., 23-28; Jacques, Waterbury, Conn., 30-Jan 4.

AMERICAN CIRCUIT

American—Century, Kansas City, 21-27; Quincy, Ill., 28; Century, Kansas City, 30-Jan. 4.
"Auto Girls"—Wilkesbarre, 25-28; Majestic, Scranton, 30-Jan. 4.
"Aviator Girls"—Wheeling, 23-25; Newcastle, 26; Beaver Falls, 27; Canton, O., 28; Victoria, Pittsburg, 30-Jan. 4.
"Beauty Review"—Majestic, Scranton, 23-28; Binghamton, N. Y., 30-31; Schnectady, Jan. 1-4.
"Big Review"—Gayety, Minneapolis, 23-28; Star, St. Paul, 30-Jan. 4.
"Blue Birds"—Victoria, Pittsburg, 23-28; Penn Circuit, 30-Jan. 4.
"Broadway Belles"—Howard, Boston, 23-28; Gayety, Brooklyn, 30-Jan. 4.
"French Frolics"—Grand, Worcester, 23-28; Howard, Boston, 30-Jan. 4.
"Follies of Pleasure"—Schenectady, 25-28; Watertown, 30; Oswego, 31; Niagara Falls, Jan. 1-4.
"Frolics of the Nite"—Trocadero, Philadelphia, 23-28; Camden, N. J., 30-Jan. 1; Chester, Pa., 24.
"Girls from the Follies"—Standard, St. Louis, 23-28; Terre Haute, 29; Majestic, Indianapolis, 30-Jan. 4.
"Grown Up Babies"—Star, Brooklyn, 23-28; Olympic, New York, 30-Jan. 4.
"Girls from Joyland"—Niagara Falls, 25-28; Star, Toronto, Can., 30-Jan. 4.
"Hello Paree"—Chester, Pa., 23-25; Camden, 26-28;
"High Flyers"—Sioux City, Iowa, 23-25; Century, Kansas City, 30-Jan. 4.
"Innocent Maids"—Englewood, Chicago, 23-28; Crown, Chicago, 30-Jan. 4.
"Jolly Girls"—Star, St. Paul, 23-28; Sioux City, Iowa, 30-Jan. 1.
"Lid Lifters"—Gayety, Baltimore, 23-28; Lyceum, Washington, 30-Jan. 4.
"Midnight Maidens"—Lyceum, Columbus, 23-28; Wheeling 30-Jan. 1; Newcastle, Pa., 2; Beaver Falls, 3; Camden, O., 4.
"Mile-a-Minute Girls"—Gayety, Milwaukee, 23-28; Gayety, Minneapolis, 30-Jan. 4.
"Military Maids"—Empire, Hoboken, 23-28; Star, Brooklyn, 30-Jan. 4.
"Mischief Makers"—Empire, Cleveland, 23-28; Cadillac, Detroit, 30-Jan. 4.
"Monte Carlo Girls"—Garden, Buffalo, 23-28; Empire, Cleveland, 30-Jan. 4.
"Orientals"—Gayety, Louisville, 23-28; Lyceum, Columbus, O., 30-Jan. 4.
"Parisian Flirts"—Cadillac, Detroit, 23-28; Englewood, Chicago, 30-Jan. 4.
"Pennant Winners"—Camden, 23-25; Chester, 26-28; Bristol, 30; Easton, 31; Wilkesbarre, Jan. 1-4.
"Peacemakers"—Wrightstown, N. J., 26-28; Gayety, Philadelphia, 30-Jan. 4.
"Pirates"—Olympic, New York, 23-28; Plaza, Springfield, Mass., 30-Jan. 4.
Pat White Show—Wrightstown, 23-25; Trenton, N. J., 26-28; Empire, Hoboken, N. J., 30-Jan. 4.
"Paris by Night"—Penn Circuit, 23; Gayety, Baltimore, 30-Jan. 4.
"Razzle Dazzle Girls"—Majestic, Indianapolis, 23-28; Gayety, Louisville, 30-Jan. 4.
"Record Breakers"—Gayety, Brooklyn, 23-28; Wrightstown, N. J., Jan. 2-4.
"Social Follies"—Crown, Chicago, 23-28; Gayety, Milwaukee, 30-Jan. 1.

Hey There!
I wish you
All you wish
Me
Only more
of it!

You, too!

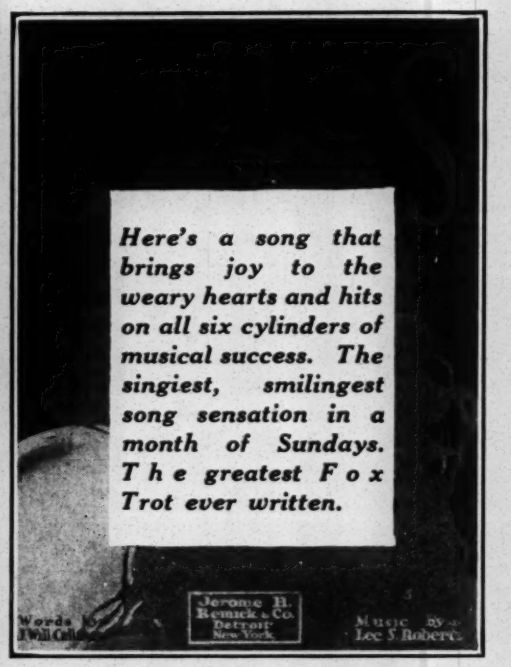
BILLY GLASON

"Just Songs and Sayings"

DIRECTION
Lew Golder

Keith's Alhambra
This Week

JEROME H. REMICK & COMPANY

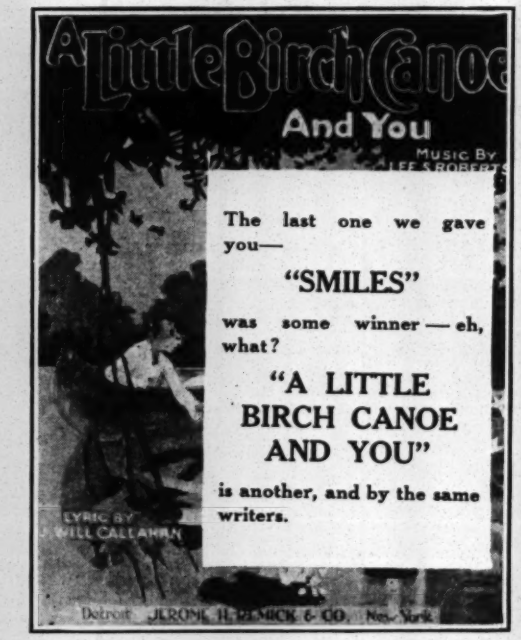

Here's a song that brings joy to the weary hearts and hits on all six cylinders of musical success. The singiest, smilingest song sensation in a month of Sundays. The greatest Fox Trot ever written.
Jerome H. Remick & Co. Detroit New York
Music by Lee S. Roberts

"SMILES"

WE want to take advantage of the Merry Yuletide to extend Greetings to our valued friends in the Theatrical World and take this opportunity to express to you our very best wishes for a Merry Christmas and a very happy, prosperous and peaceful New Year, and to thank you for your valued co-operation during the past.

Yours Merrily,

Jerome H. Remick & Co.


A Little Birch Canoe And You
Music By Lee S. Roberts
The last one we gave you—
"SMILES"
was some winner — eh, what?
"A LITTLE BIRCH CANOE AND YOU"
is another, and by the same writers.
Lyric by Will Callahan
Detroit JEROME H. REMICK & CO. New York

"A LITTLE BIRCH CANOE AND YOU"

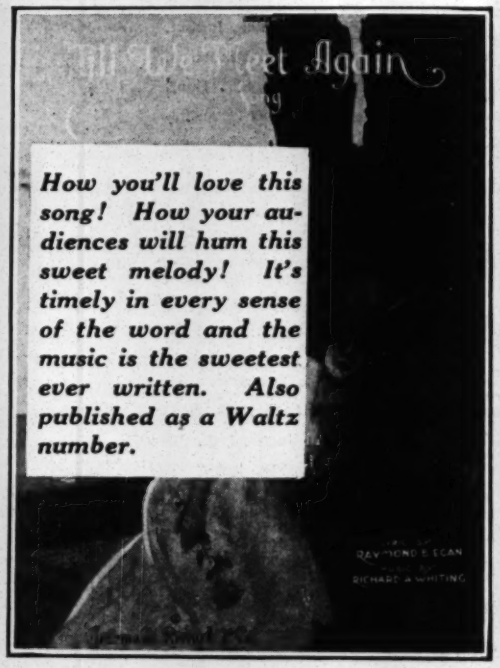
MADELON
"I'LL BE TRUE TO THE WHOLE REGIMENT"
English version of the Celebrated French Soldier's Song
QUAND MADELON
SONG
The famous international French-American song hit, and the biggest novelty since "Tiperary." Published also as a One-Step, for piano and for orchestra.

"MADELON"

Our
Newest
Latest
Greatest
Ballad

"AFTER ALL"

LEE S. ROBERTS
WILL J. CALLAHAN


Till We Meet Again
Song
How you'll love this song! How your audiences will hum this sweet melody! It's timely in every sense of the word and the music is the sweetest ever written. Also published as a Waltz number.
Raymond E. Egan
Richard A. Whiting

"TILL WE MEET AGAIN"

Ready—Prof. Copies, Vocal Orchestrations, Dance Orchestrations, Band, etc.

Call at one of our offices, if you can— if not, write

NEW YORK 219 West 46th St.
BOSTON 228 Tremont St.
PHILADELPHIA 31 South 9th St.
PITTSBURGH, PA. 308 Schmidt Bldg.
ATLANTA, GA. 801 Flatiron Bldg.
CLEVELAND Hippodrome Theatre Bldg.
DETROIT 137 West Fort St.
CHICAGO Majestic Theatre Bldg.
MINNEAPOLIS MUSIC DEPT., Powers Mercantile Co.
PORTLAND, ORE. 322 Washington St.
SAN FRANCISCO 908 Market St.
LOS ANGELES 522 South Broadway

JEROME H. REMICK & COMPANY New York Detroit Chicago

CHRISTMAS ON THE ROAD

By Jimmy Powers
Manager "Mile-a-Minute Girls."

To those who have traveled the highway
And left the bright gardens of dawn,
To dream in a Pullman car byway
Of a Christmas at home now long gone.

The Yuletide means only the laughter
Of loved ones with joy in their eyes,
And a glimpse of the perfect hereafter,
When sunset emblazons the skies.

No picture in life holds more sadness
Than the Actor or Actress who stands
On a morning devoted to gladness
With ne'er a gift in their hands.

No grief in a world of much grieving
May gnaw at the body and bone
Of a trouper who's always believing
I'll spend my next Xmas at home.

He troups for the rest of the season
And all summer he waits for his call;
Rehearsals start in, in due season,
And he starts on his tour in the fall.

The days to old Xmas draw nearer,
They pass away without harm,
He's thinking of those that are dearer,
That he left behind on the farm.

This Xmas eve he is starting
For a long trip out in the west;
His thoughts, they are fast departing,
Back to those he loves the best.

During the night he hears screaming—
The train he is on leaves the track—
So that was the end of his dreaming;
No more will he ever come back.

A MERRY XMAS TO ALL
Bob **KNAPP** & Chris **CORNALLA**

Yuletide Greetings

Amalgamated Vaudeville Agency

B. S. MOSS
President

General Executive Offices:
729 SEVENTH AVE.,
at Forty-ninth St.

M. D. SIMMONS
General Booking Managers

***ARTISTS** can secure long engagements by booking direct with us*

NOW THAT THE WAR IS OVER

and a different style of songs are coming into vogue where are you going to get those wonderful novelty songs that you used to sing? There's only one place to get them.

HARRY VON TILZER

who now has the greatest bunch of novelty song hits that he has ever published. And look at the staff of Lyric writers. Andrew B. Sterling (my old stand-by), Bert Hanlon, Ben Ryan, Coleman Geotz and Jack Mahoney. Here are some of the Hits.

THE SENSATIONAL HIT

JIM - JIM

I ALWAYS KNEW THAT YOU'D WIN

Now being used by more top-line acts than any song in the country. It is a positive riot. Any one can sing it.

OH, WHAT A RIOT!

CAN YOU TAME WILD WIMMEN

(IF YOU CAN, PLEASE TAME MY WIFE)

A real clean comedy hit. It's a sensation.

THE BIGGEST HIT IN THE COUNTRY

I WANT A DOLL

Any kind of version you want.

THE PRETTIEST SONG ON THE MARKET

THE PICKANINNY PARADISE

Great for quartette, trio or duet. Great spotlight song

THERE ARE LOTS OF FRENCH SONGS ON THE MARKET, BUT—

PUT HIM to SLEEP WITH the MARSEILLAISE AND WAKE HIM UP WITH AN OO-LA-LA

Will stop any show any place in your act.

THE BEST NOVELTY RAG SONG ON THE MARKET

WHEN YOU GET BACK TO ILLINOIS

Great patter chorus. Great double version. A cinch hit.

HARRY VON TILZER MUSIC PUB. CO., 222 W. 46th St., N.Y. City | CHICAGO OFFICE 143 NO. DEARBORN ST.

CHAS. "KID" KOSTER

General Representative in Advance, Rube Bernstein's Follies of Pleasure and the Beauty Revue

Mr. Koster is one of the best known agents in the theatrical and circus game, having been connected with Henry W. Savage, Klaw & Erlanger, Lew Dockstader's Minstrels, Wm. A. Brady and the United Play Co. enterprises. He has also been connected with Ringling Bros., 4-Paw-Sells Bros., Buffalo Bill, and Walter L. Main Shows.

This is Mr. Koster's seventh season in the employ of Rube Bernstein.

、卽起鬨勇與及壯丁、三
、不料被賊先鋒、炮斃民軍
、於是奮力追擊、該賊見勢
幸脫甚多、祇擄去一十七
、受傷亦多、劫後該賊竟敢
謂橫行已極、沙堆一帶、均

or in plain English

"MERRY CHRISTMAS"

JAMES MADISON

VAUDEVILLE AUTHOR

1493 Broadway, N. Y.

Christmas Greetings

from

THURSTON

The Magician

MERRY CHRISTMAS

RUDINOFF

Most Phenomenal WHISTLER

"DAVE MONTGOMERY"

By Frank "Bud" Williamson

Montgomery was the greatest little "Pal" on earth,
No matter where you go you can't find his worth;
For laughs, he was the richest thing in the land,
And was always there with an outstretched hand.
My partner for years before he worked with Stone,
And when we split was the time I pulled a bone,
For along with Fred Stone he sure did shine,
And they cleaned up the bills all along the line.
At the Lambs' club he was called the little King,
And all the boys said he was the real thing;
And when Dave died and they laid him away
It broke many a heart along Old Broadway.
For Montgomery's reputation was clean and fair,
And in no one's head did he ever harm a hair.
To make others happy pleased him the best;
A great little man was this "party" from the west.
But no more from him will you have any fun,
For he's gone to Heaven to play a long run.

CHOOSING THEATRE SEATS

Arthur Edward Krows says that:

"Almost every one has formed prejudices about desirable seats in a theatre. Few persons care to sit in the last row, no matter where the last row happens to be. Seat 13 is difficult to sell in any row, because the public is superstitious. Also, for superstitious reasons, many persons—women in particular—refuse to accept $2 bills in change. Other persons decline to say how many tickets they want until the treasurer tells them the available locations, and he, knowing that they will want their seats together, is unable to tell them because he may have two in the sixth row when four are wanted, and the nearest four are in the twelfth.

"The first row is not always readily sold because the patron feels that it is too close to the orchestra, which at short range is more noisy than musical.

"In the 'speaking' theatres seats from the fifth to the eighth row generally are best sellers. The middle section commonly is desired, although the aisle seat, where one may move about without annoying neighbors, is a magic location.

"Seats at the side rarely are accepted without comment, for in many theatres they are cut off from complete view. For that reason, as well as for that of price, box seats are not preferred as often as most persons think. The objection to seats behind pillars or posts is dwindling on the very good ground that most modern theatre are built on the cantilever principle—without any. Front row balcony seats are good sellers in most houses."

HE DIDN'T ENGAGE HER

When Sam Shannon was producing "Odds and Ends," he decided to head the cast with a name of great distinction. He even considered making offers to Maude Adams, David Warfield and stars of equal prominence. Finally he decided that Mary Pickford was of exactly the right candle-power for his purpose. So, through Elliott Foreman, telegraphed her at Hollywood, Cal. This is the telegram in reply:

"Mary Pickford would consider $10,000 a week. Salary for her personal staff. Managers to provide all costumes and guarantee fifty-two weeks. Cannot begin egagement until conclusion of contract here in June. Two hundred thousand dollars to be placed in escrow as guarantee of good faith."

STERN'S BIG "8"

1556 BROADWAY, N.Y.C. 119 N. CLARK ST. CHICAGO, ILL.

HIT No 1 — INDIANOLA — SONG — SOME SWEEPING DUPLEX SUCCESS — FOX TROT

HIT No 2 — I'M GLAD I CAN MAKE YOU CRY — SOME WALTZ SONG

HIT No 3 — I'M CRAZY ABOUT MY DADDY — SOME COMEDY SONG

HIT No 4 — I CAN'T BE BOTHERED WITH NO MULE — SOME COON SHOUT

HIT No 5 — TEARS OF LOVE — SOME WONDERFUL SONG

HIT No 6 — HAS ANYBODY SEEN MY CORINNE? — SOME SHIMME SONG HIT

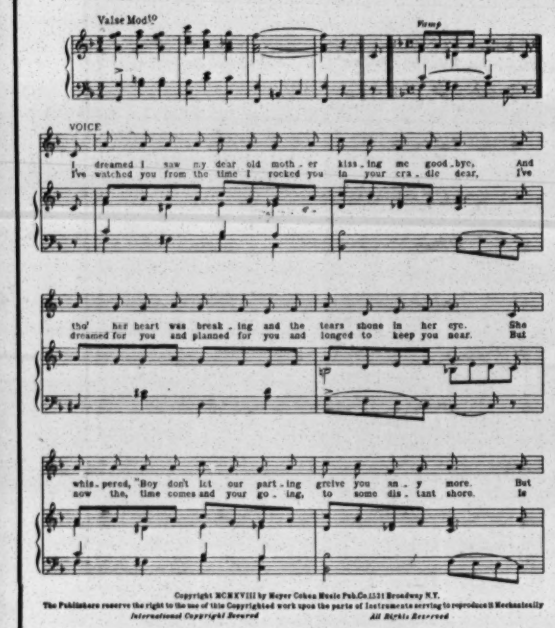
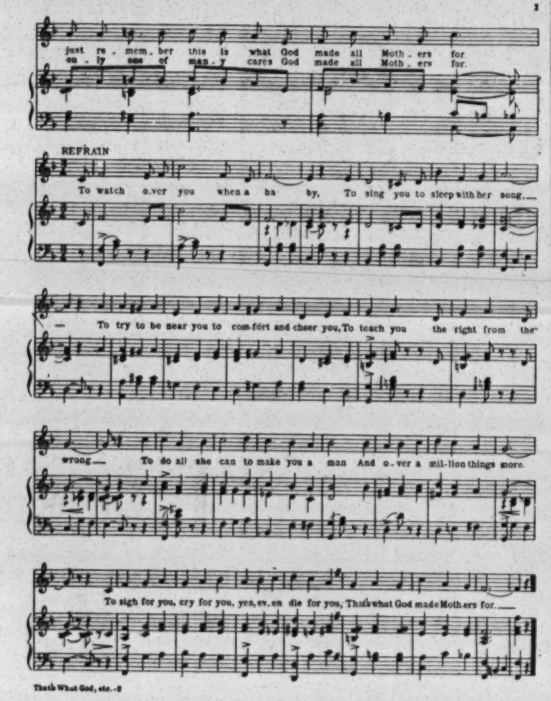
HIT No 7 — KENTUCKY DREAM — INSTRUMENTAL WALTZ — SOME WALTZ FOR DUMB ACTS — SPECIAL PRICE FOR ORCHESTRA 25¢

HIT No 8 — OH HELEN! — SOME COMIC SENSATION

FOUR SENSATIONAL SONG HITS

IN ONE CATALOGUE

That's What God Made Mothers For

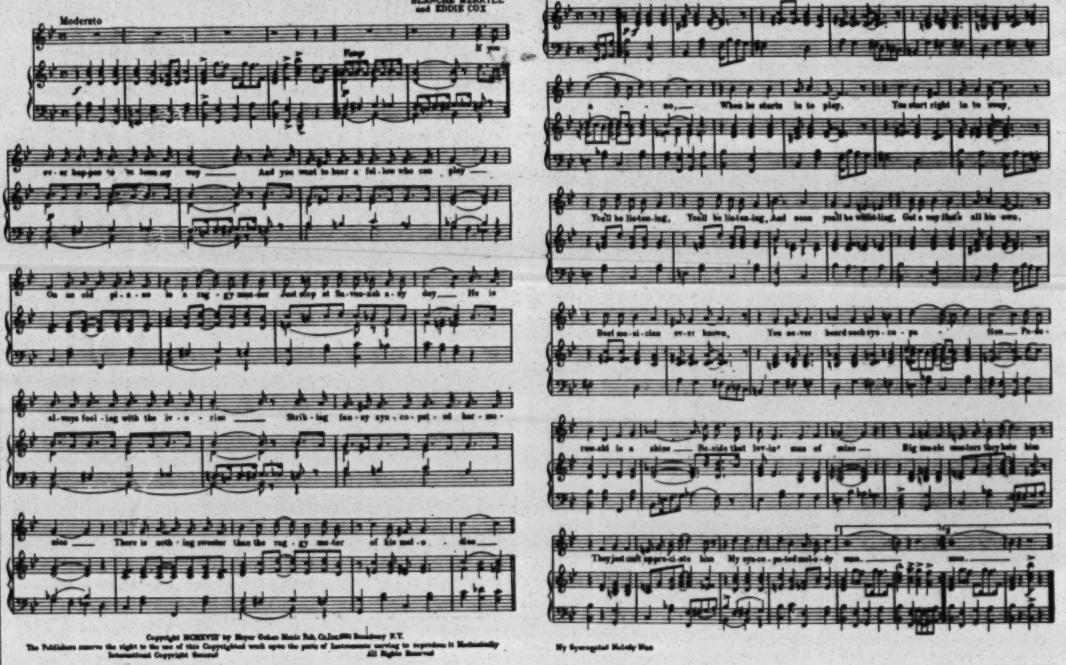
By LEO WOOD

Valse Mod^to
Rtmp
VOICE
I dreamed I saw my dear old moth . er kiss . ing me good . bye, And I've watched you from the time I rocked you in your cra . dle dear, I've
tho' her heart was break . ing and the tears shone in her eye. She dreamed for you and planned for you and longed to keep you near. But
whis . pered, "Boy don't let our part . ing grieve you an . y more. But now the, time comes and your go . ing, to some dis . tant shore. In

Just re . mem . ber this is what God made all Moth . ers for
REFRAIN
To watch o.ver you when a ba by, To sing you to sleep with her song,
To try to be near you to com-fort and cheer you, To teach you the right from the
wrong To do all she can to make you a man And o.ver a mil-lion things more.
To sigh for you, cry for you, yes, ev.en die for you, That's what God made Mothers for.

Copyright MCMXVIII by Meyer Cohen Music Pub.Co.1531 Broadway N.Y.
The Publishers reserve the right to the use of this Copyrighted work upon the parts of Instruments serving to reproduce it Mechanically
International Copyright Secured *All Rights Reserved*

Thats What God, etc.-2

WHO CAN BEAT THEM?

My Syncopated Melody Man

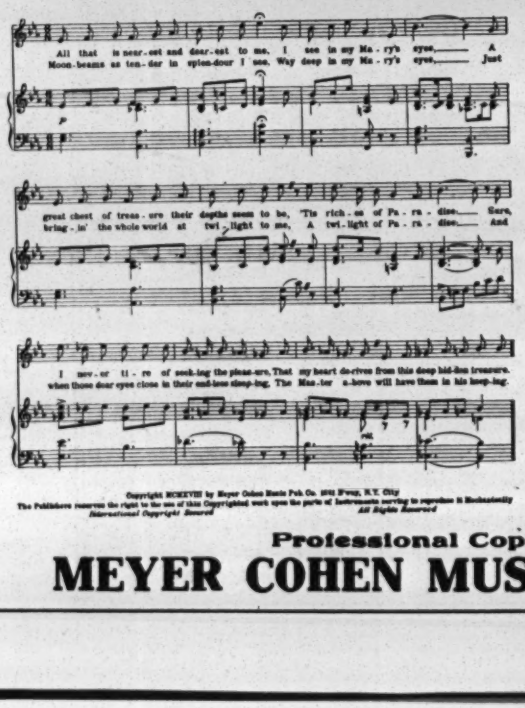
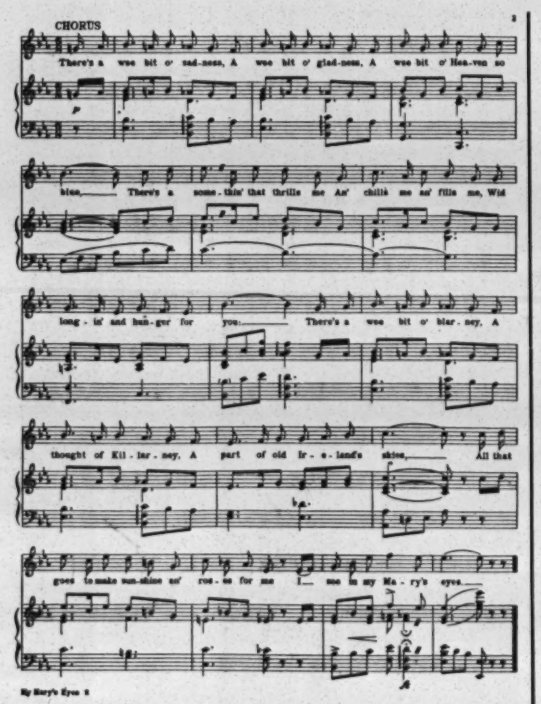
Words and Music by BLANCHE MERRILL and EDDIE COX

Moderato
Piano
CHORUS
My Synco . pat . ed man. Plays a ragtime go one can When he sits down at that pi .
a . no, When he starts in to play, You start right in to sway,
You'll be listen . ing, You'll be listen . ing, And soon you'll be whistling, God's way that's all his own.
Best mu . si . cian ev . er knows, You ne . ver heard such sym . pa . thon . Pa . de .
ree . ord is a shine Be . side that lov . in' man of mine Big mu . sic masters they hate him
They just can't appre . ci . ate him My syn . co . pat . ed mel . o . dy man

Copyright MCMXVIII by Meyer Cohen Music Pub.Co.1531 Broadway N.Y.
The Publishers reserve the right to the use of this Copyrighted work upon the parts of Instruments serving to reproduce it Mechanically
International Copyright Secured All Rights Reserved

My Syncopated Melody Man

My Mary's Eyes

LEO WOOD WIRT DENISON

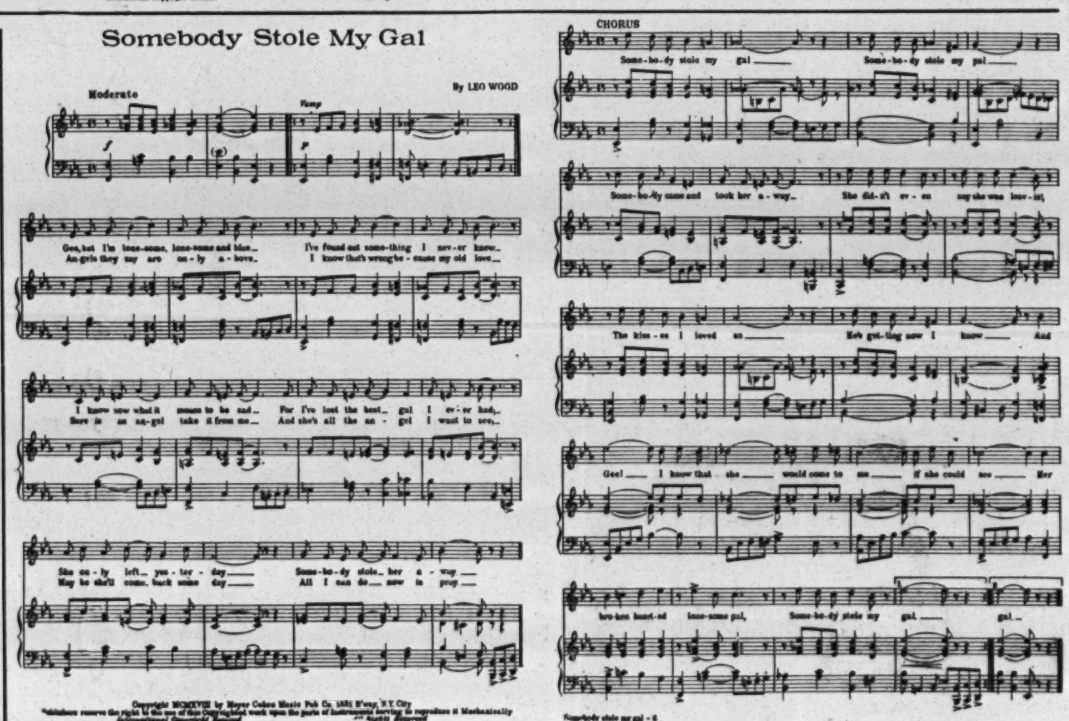
Andante con molta espressione

All that is near . est and dear . est to me. I see in my Ma . ry's eyes A
Moon-beams so ten . der in splen-dour I see. Way deep in my Ma . ry's eyes, Just
great chest of treas . ure their depths seem to be, 'Tis rich . es of Pa . ra . dise. Sure,
bring . in' the whole world at twi . light to me, A twi . light of Pa . ra . dise. And
I nev . er ti . re of seek . ing the pleas . ure, That my heart de-rives from this deep hid-den treasure.
when those dear eyes close in their end-less sleep-ing, The Mas . ter a-bove will have them in his keep-ing.

CHORUS
There's a wee bit o' sad . ness, A wee bit o' glad . ness, A wee bit o' Hea . ven so
blen. There's a some . thin' that thrills me An' chills me an' fills me, Wid
long . in' and hun . ger for you. There's a wee bit o' blar . ney, A
thought of Kil . lar . ney, A part of old Ir . e . land's skies All that
goes to make sun-shine an' rose . es for me In my Ma . ry's eyes.

By Mary's Eyes 2

Copyright MCMXVIII by Meyer Cohen Music Pub Co. 1531 B'way, N.Y. City
The Publishers reserve the right to the use of this Copyrighted work upon the parts of Instruments serving to reproduce it Mechanically
International Copyright Secured *All Rights Reserved*

Somebody Stole My Gal

By LEO WOOD


Moderato
Piano
CHORUS
Some . bo . dy stole my gal Some . bo . dy stole my gal
Some . bo . dy came and took her a . way. She did . n't ev . en say she was leav . in',
The kiss . es I loved so Hav . ing now I know And
Gee! I know that she would come to me if she could see Her
two . tim heart . ed love . some gal, Some . bo . dy stole my gal gal.

Copyright MCMXVIII by Meyer Cohen Music Pub Co. 1531 B'way, N.Y. City
The Publishers reserve the right to the use of this Copyrighted work upon the parts of Instruments serving to reproduce it Mechanically
International Copyright Secured All Rights Reserved

Somebody stole my gal - 6

Professional Copies and Orchestrations Now Ready. Regular Copies for Sale at Any Music Store

MEYER COHEN MUSIC PUB. CO., MEYER COHEN, President 1531 Broadway, New York. London Representative, B. FELDMAN

EXTRAS NOW

By Dick Willis

He drew a princely salary once, his name was billed in every State;
He sneered at being businesslike and fulsome flattery turned his pate;
His face was known at every club, his feet helped polish every bar;
He went to work just when he chose and every month he bought a car.
One day the boss, his patience gone, told him to get. "You fool," he cried,
"They'll all be after ME with bids." But lo! he found his vogue had died.
Full soon his friends deserted him, youth fled and deep lines seared his brow;
He works and borrows when he can, for he is playing "Extras" now!

She had a pretty face 'tis true, the public thought that she could act,
But it was personality which made them like her, that's a fact.
The cash came quickly, quickly went; received to-day, to-morrow spent;
She bought each bauble she desired and never knew how much she lent.
She wined and diner, her heart was big; her art was small. Came change of luck,
And sad to say her beauty paled; 'gainst fortune grim she tried to buck.
In vain she saw the managers; to be a different girl she'd vow.
So down fame's ladder soon she dropped; poor soul! she's playing "Extras" now!

Merry Xmas to All

BILLY GROGAN SPENCER
LOUISE PEARSON

Comedian and Prima Donna

Union Square Theatre, New York City

INVITE OFFERS FOR NEXT SEASON

UNDER THE SHUBERT MANAGEMENT

McINTYRE & HEATH

In their gorgeous spectacular production

"Helloh, Alexander"

Book by Edgar Smith and Emily Louise Young. Music by Jean Schwartz. Lyrics by Al. Bryan. Staged by Allen Foster.

Promises to be, from Rehearsals, the greatest laughing show and to have the best dancing chorus that the stage has seen in years. You can look for big things from this show. Opening around the holidays,
WITH MERRY CHRISTMAS TO ALL, yours truly, McINTYRE & HEATH.

FRANK LALOR'S AVIATOR GIRLS

Written and Produced by MAX ARMSTRONG, featuring

CHAS. NEIL and NICK GLYNN

The Roly-Poly Comedian *The Minstrel Man*

AND A

CLASSY, CAPTIVATING CHORUS

COOKE & HAMILTON

MERRY CHRISTMAS TO ALL

Direction—MARK LEVY

Merry Xmas

ANNETTE KELLERMANN

Started on Her World Tour at the
Palace Theatre, New York, Dec. 9

Owing to her sensational success held over
for two weeks

"SONG OF A TROUPER"

By Jack Osterman

When you've travelled the country like I have,
When you've seen all there is to be seen,
When you've had to shake hands
With some bad one-night stands,
And you've been over desert and green,

When you've been to the coast just like I have,
When you've seen all that interests you,
When 'Frisco or Maine
Look just the same
As a small town called Kalamazoo!

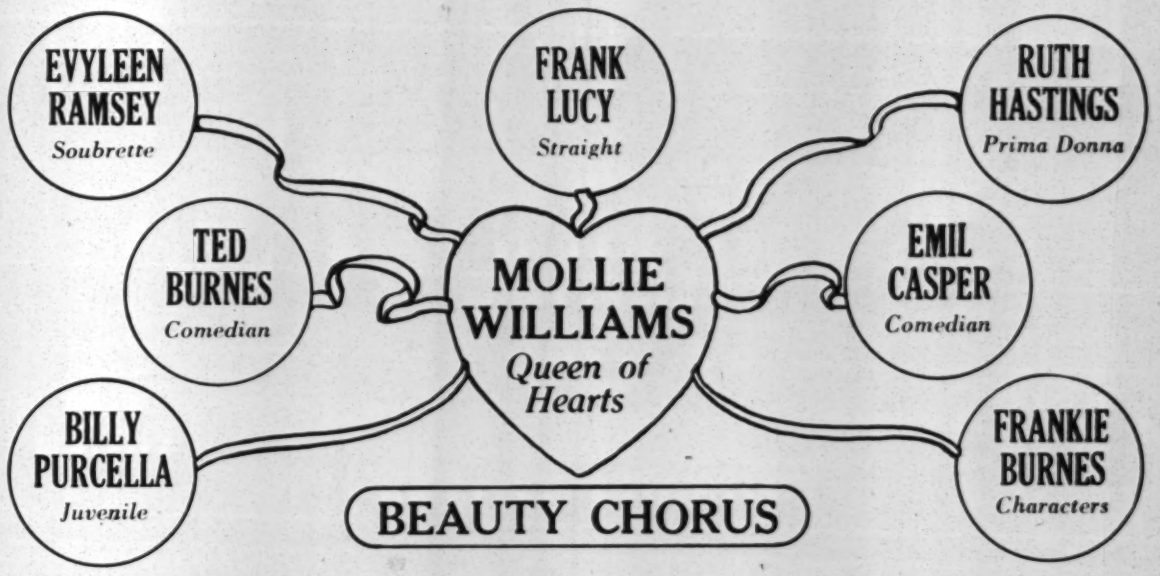
When a town's just a space with some people,
When you're so tired you've started to roam,
When your old stomach tells
You've struck rotten hotels,
That's the time you wish you were home.

When you pick up that same printed menu,
And you know just what you must eat,
"I'll have roast beef tonight"
That's when you think life's far from sweet.

When you troupe through one-nighters by dozens,
Playing towns you thought weren't on earth,
When at four in the morn,
At the break of the dawn,
You climb out of your upper berth,

That's the time the stage loses its fancy,
And for it, you're not very strong;
But, if you're in a play
Starring on bright Broadway,
Well, then life's just one sweet song!

MOLLIE WILLIAMS and Her GREATEST SHOW Wishes Everyone A MERRY CHRISTMAS



HENRY C. JACOBS
JOHN G. JERMON
Holiday Greetings

COLUMBIA THEATRE BUILDING B'way and 47th St., N. Y. C.

PEACE TO ALL

BILLY WOLGAST AND MAY GIRLIE

UNIQUE BITS OF VERSATILITY

A MERRY XMAS and A HAPPY NEW YEAR

WALTER CLINTON and JULIA ROONEY

BOOKED SOLID U. B. O. CIRCUIT

A Merry Christmas
AND
A Happy New Year

To the Boys Over There and All Friends Over Here

FROM

The Great Star and Garter Show

DIRECTION OF I. M. WEINGARDEN

ALL-STAR CAST

FLORENCE DARLEY	CHAS. BURNS	DOROTHY STEVENS
WILL BOVIS	AL. LAWRENCE	RAY READ
PAULINE HALL	BABE De PALMER	BERT HALL
	HOWARD PADEN	

OUR BEAUTY CHORUS

Margie Martin	Babe Raymond	Mensie Florence	Eva Miller	Dot. Read
Edith Shafer	Dot. Vernon	Irene Gracelin	Grace Peydon	Pauline Hall
Grace Moxey	Marie Messier	Hattie Hart	Ella Vickers	Baaulah LeVon
Peg. Mendel	Hazel Cummings	Alice Wilson	Sadie Fulton	

ASA CUMMINGS, Manager — **JOE MULLER, Carp.**
FRANK FREEMAN, Bus. Mgr. — **JAS. LEAHY, Props.**
MAX FEHRMAN, Musical Director — **WALTER McCALL, Elect.**
MADAM DeROSA, Wardrobe

MY CREED

By Bobby Gaylor

Let me be a little kinder,
Let me be a little blinder
To the faults of those about me.
Let me praise a little more.
Let me be when I am weary
Just a little bit more cheery;
Let me serve a little better
Those that I am striving for.

Let me be a little braver
When temptation bids me waver,
Let me strive a little harder
To be all that I should be.
Let me be a little meeker
With the brother that is weaker,
Let me think more of my neighbor
And a little less of me.

Let me be a little sweeter,
Make life a bit completer
[illegible] what I should do
[illegible]te of the day.
Let me toil without complaining
No humble task disdaining.
Let me face the summons calmly
When death beckons me away.

GOOD FOR YOU

By Bobby Gaylor

I declare to my goodness I'm slipping
Into the Blues and the Gloom;
It's enough to make anyone ripping
When there's so much Joy to assume;
Get out of my system, you Nagger,
Let peace and good will come in strong;
With cheerfulness, too, just to flavor
Self-control while I'm plodding along.

COMPLIMENTS OF THE SEASON

DREW & CAMPBELL'S
LIBERTY GIRLS

WITH
JACK CONWAY

A MERRY XMAS AND HAPPY NEW YEAR TO ALL

PHONES
1402
5580
BRYANT

JOSEPH A. ECKL
VAUDEVILLE AGENCY
GAIETY THEATRE BLDG., 1547 BROADWAY
NEW YORK CITY
BOOKING NEW YORK STATE HIGH GRADE VAUDEVILLE THEATRES

SUITE
417
418
419
420

A MERRY X-MAS and A HAPPY NEW YEAR

HARLEQUIN TRIO

"Dancers from Clownland"

U. B. O. CIRCUIT

DIRECTION—AARON KESSLER

CHRISTMAS GREETINGS

MRS. GENE HUGHES

Supported by Ginette Guerande, Benton Russler and Marie Peters, in

"WHEN HE COMES BACK"

By EDGAR ALLEN WOOLF

DIRECTION—GENE HUGHES

The Best to All

LEW LEDERER

CO-STAR—"PENNANT WINNERS"

FIFTY-FIFTY

By Dick Willis

Said the Motion Picture actor of his brother of the stage,
"He'd love to join our ranks, but can't because he shows his age.
I understand he tried it once, the tests were quite a joke,
I do not think he will again; unless he's really broke.
He says he stays upon the stage because it is his choice;
Pooh-pooh, the fact is that he loves the sound of his own voice.
He photographs so awfully old, 'tis pitiful to see;
You could not drag me back again—the Movie game for ME!"

Said the actor on the "speakies" of his brother on the screen,
"Oh yes, it's good enough for him, for he is a 'has-been';
To say he loves the movie game is little short of cant,
He must have lost his voice methinks, the way he used to rant!
Of course he's rather pretty, I guess that's all they need,
And if POSING is required, then he MUST be good indeed.
E'en though their stars are worshipped, though salaries large may be
I could not lower myself so far—the Legitimate for ME!"

Peace! actors of the stage and screen, you're not so far apart;
You represent, the two of you, a kindred phase of art.
To gain success in either field, to make a lasting name
Needs hard work and ability; these are the roads to fame.
You both can get us thinking, you both can make us smile,
And as you entertain us you are very much worth while.
If your pictures lift our worries and your plays are good, then we
Will, as of yore, applaud you—"The Stage AND Screen for ME!"

MERRY CHRISTMAS

GEORGE F. HAYES

PRINCIPAL COMEDIAN, SECOND SEASON, ROSE SYDELL SHOW.

KATE PULLMAN

STARRED THIRD SEASON WITH ROSE SYDELL CO.

PERSONAL MANAGEMENT W. S. CAMPBELL

Compliments of the Season

WOLPIN'S RESTAURANT

47th St. and Broadway, N. Y.

THE RENDEZVOUS
OF THE PROFESSION

LEWIS & GORDON

PRODUCING CO., (Inc.)

AL. LEWIS, General Manager

High Class Vaudeville Productions

1402-05 TIMES BUILDING, N.Y.

PHONE BRYANT { 2397 2398

The RECORD for the GAYETY THEATRE, BOSTON, has been broken beyond repair by

LEW KELLY

AND

A GOOD-NATURED COMPANY OF LADIES AND GENTLEMEN

Manager HARRY SHAPIRO helped a heap

In the absence of House Manager TOM HENRY, HIS GOOD WIFE went to bat and hit safely

P. S. A FEW MORE HOUSE RECORDS Have been tampered with by A. J. KELLY'S BOY

To all a Merry Christmas and a Warless New Year

GOOD LUCK TO YOU

By Brattant Kennedy

(Written before the war ended.)

Good luck to you, Paddy and Mike and Bill,
And Jimmie and Jack and Tom;
Good luck to you all 'mid the booming guns
And bursting of German bombs;
May your luck hold good in the midst of all,
May your sweethearts all hold true;
Good luck to you, each and every one,
Is our heartfelt wish to you.

You will eat of endeavor's strongest food,
You will learn what struggle means,
You will fight with your head and heart and hand,
You will drink the wine of dreams.
And remember—we who are left behind
Will watch with an eager eye
The fellows who fight in our country's cause,
With courage that won't say die.

With a courage that's sure when battles end,
To give you the victor's crown;
We'll watch you, I say, with a proud, glad eye,
For we know you won't lay down.
So good luck to you, Paddy and Mike and Bill,
And Jimmie and Jack and Tom;
Be true to your colors and fight like hell;
We're back of you boys—so-long.

ROSENTHAL KNEW THE REMEDY

A patron at the Bronx Opera House recently complained to J. J. Rosenthal, the manager, and demanded two dollars.

"I have a lady with me up in the balcony watching the performance," declared the irate man, "and she has torn her stocking on a nail. I demand two dollars."

"Torn by a nail," replied Rosenthal. "You don't want two dollars. What you need is a manicure."

RIVOLI

Broadway at 49th Street

RIALTO

Broadway at 42nd Street

THE WORLD'S highest attainments in the motion picture art get their premier presentation at the Rivoli and Rialto Theatres on Broadway. Both of these world-famous theatres are under the personal direction of Samuel L. Rothapfel.

Both maintain orchestras presenting musical programs without rival among theatres. They are twin shrines of the motion picture and allied arts, world-famous institutions.

E. THOS. BEATTY

Presents

The French Frolics

With HARRY FIELDS, LENA DALEY

The Pennant Winners

With LEW LEDERER, WALTER PARKER, OLIVE CHRISTIAN

Englewood Theatre

CHICAGO

THREE SPOKES IN THE AMERICAN BURLESQUE WHEEL

A Merry Christmas and a Happy New Year

AVON COMEDY FOUR

Direction—MAX HART

MERRY CHRISTMAS AND HAPPY NEW YEAR

KURT AND EDITH KUEHN

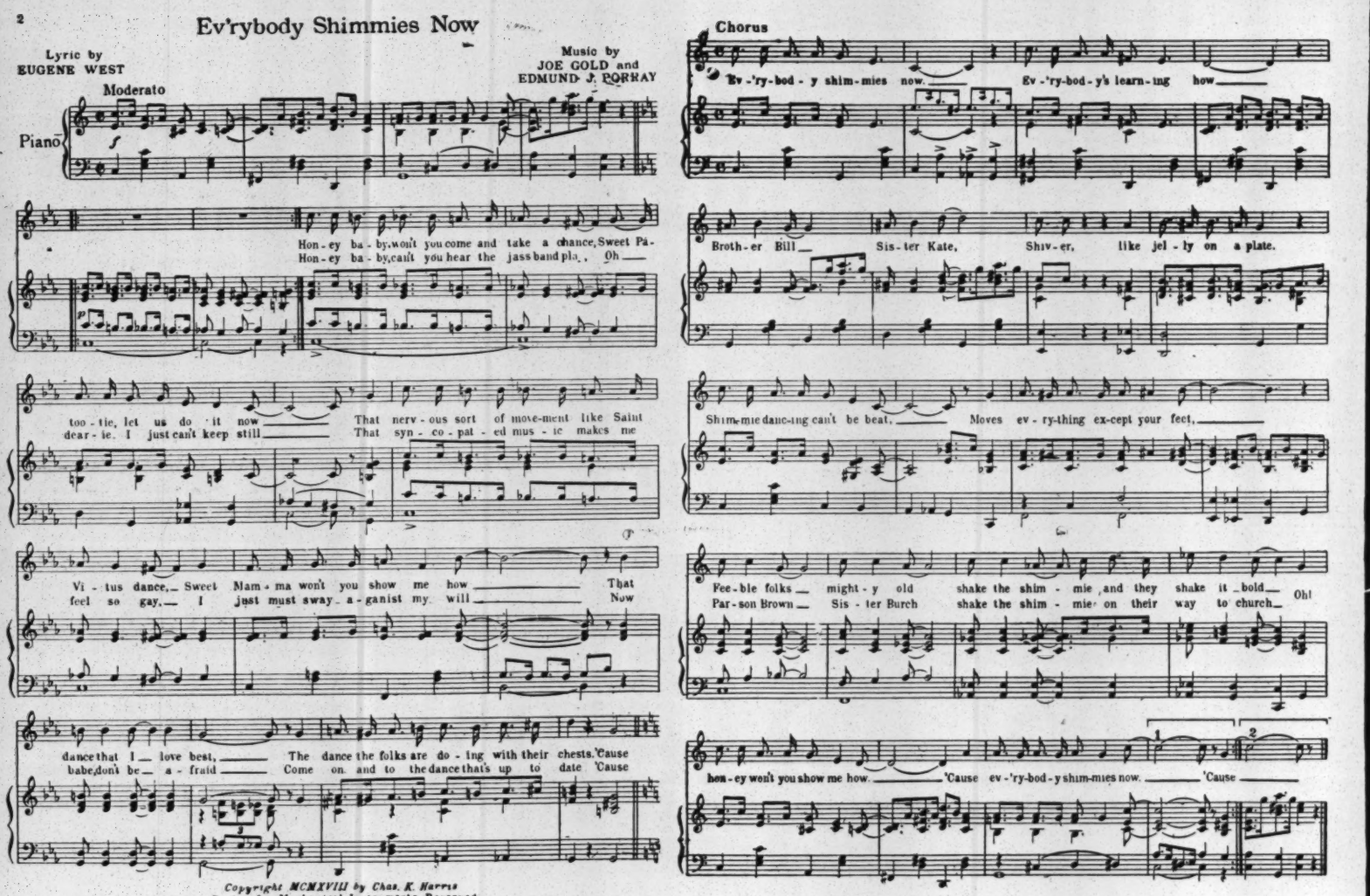
IN

VOICES, HER VIOLIN, COMEDY AND—?

EV'RYBODY SHIMMIES NOW

THE TITLE SPEAKS FOR ITSELF. HEAR

HUNDREDS OF VAUDEVILLE ARTISTS

sing it and listen to the entire audience join in the chorus. They can't help it. The biggest Knockout Razz Jazz Blue Shimmie Song ever written. There will be many imitations, but remember Harris publishes the real blown-in-the-bottle Shimmie song hit of the year. The song with a hundred laughs.

2
Ev'rybody Shimmies Now
Lyric by
EUGENE WEST
Music by
JOE GOLD and
EDMUND J. PORRAY
Moderato
Piano
Chorus
Ev-'ry-bod-y shim-mies now.
Ev-'ry-bod-y's learn-ing how
Hon-ey ba-by, won't you come and take a chance, Sweet Pa-
Hon-ey ba-by, can't you hear the jass band pla-, Oh
Broth-er Bill
Sis-ter Kate,
Shiv-er, like jel-ly on a plate.
too-tie, let us do it now
dear-ie. I just can't keep still
That nerv-ous sort of move-ment like Saint
That syn-co-pat-ed mus-ic makes me
Shim-mie danc-ing can't be beat,
Moves ev-ry-thing ex-cept your feet,
Vi-tus dance, Sweet Mam-a won't you show me how
feel so gay, I just must sway a-ganist my will
That
Now
Fee-ble folks might-y old shake the shim-mie and they shake it bold
Par-son Brown Sis-ter Burch shake the shim-mie on their way to church
Oh!
dance that I love best,
babe, don't be a-fraid
The dance the folks are do-ing with their chests, 'Cause
Come on and to the dance that's up to date 'Cause
hon-ey won't you show me how
'Cause ev-'ry-bod-y shim-mies now.
'Cause
Copyright MCMXVIII by Chas. K. Harris
Rights for Mechanical Instruments Reserved
International Copyright Secured
2
Everybody Shimmies Now

TWENTY-FIVE EXTRA CATCH LINE LAUGHS

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS NOW READY

If you are laying off or playing in New York City, it will pay you to visit us, where competent pianists will be pleased to teach you this wonderful song. Outside singers please write; your letters will be promptly attended to.

CHAS. K. HARRIS

Columbia Theatre Bldg., BROADWAY and 47th ST., NEW YORK

THE STAGE SWEETIE

By Florence Nash

I heard it said stage folks were naughty
And that their manner, which was haughty,
Was merely scorn for folks' opinions
And that of vice they were the minions.

Knowing that somewhere lay a moral,
I asked Miss Kiss, with question oral,
How it came that she, stage-reprobate,
Should, in private life, be so sedate.
Unto that question, so bromidic,
Miss Kate made answer—'twas specific—
"You'll grant my murder-scenes imagined;
Then why not love-scenes, though impassioned?"

TROUPING AND TROOPING

By George Nolan Leary

So tonight you're playing Newport,
In little old R. I.!
The snow and wind's a blizzard,
And you're lonesome 'nough t'die.
And I'm camping here in Rockford,
A thousand miles away!
Gee! I'd give the bloomin' army
Just to be with you today.
But the circuit is against us—
They keep us far apart—
Despite that this is Christmas
And the ache is in my heart.
Tomorrow you play in Brockton,
Same as being below
While I'm on sentry duty
And wadin' in the snow.

Oh, well—tonight you're playing Newport,
And it makes me sort o' blue—
For I'm soldiering in the army
When I ought to be with you.

TO FRANCIS SCOTT KEY

By C. E. Mayers

Oh! say, can you see
By the dawn's early light
What the Kaiser would do
If he had half a chance?
In his conquest 'gainst Right,
In a barbarous fight,
O'er the ramparts of Liberty
We watched him advance;
Dropped bombs in the air,
Sank our ships unaware,
Gave proof thro' his wars
That the beast was still there.

Oh! say, how long would that
Star Spangled Banner yet wave
If we fought not against him,
Our country to save?
(Francis Scott Key was the composer of "The Star Spangled Banner.")

XMAS GREETINGS
FROM
HARRY K. MORTON
AND
ZELLA RUSSELL

Thanks! Wish You the Same
JOE OPP
Direction CHAMBERLAIN BROWN

To All Our Friends—Merry Xmas
ELSIE JANIS
and Mother

A MERRY XMAS TO ALL
The Act that has all New York Talking
JOE WESTON and GRACE ELINE
ALL IN FUN
The Funniest Cabaret Scenes in Vaudeville

Two Stars in one

Seasons Greetings from Dolly Connolly

THIS IS THE BIG SONG—RIGHT NOW!

(READ THE VERSE AND CHORUS CAREFULLY)

THEN YOU'LL KNOW YOU'RE HOME

Words by GORDON JOHNSTONE **Music by JESSE WINNE**

VERSE

Oh! Boy! Have you heard the news?
Oh! Joy! Chase away the blues
And start a moving—take it on the run,
For the welcome word has come.
Say! Boy! what is that I hear?
Sounds like one big rousing cheer;
So pack your kit-bag—Hurry! don't delay,
'Cause we leave for home today.

CHORUS:

When you come to the turn where the home-lights burn
Then you're close to home!
When you meet with a smile on that last long mile
Then you're nearer home!
When a girl comes to greet you, who prayed ev'ry day;
When you kiss the dear face of your old mother gray;
When her arms steal around you and cares pass away.
THEN you'll know you're home

IT IS FOURTH IN THE GREAT CYCLE OF HITS

1. **IT'S A LONG, LONG WAY TO TIPPERARY**
2. **PACK UP YOUR TROUBLES AND SMILE**
3. **KEEP THE HOME FIRES BURNING**
4. **THEN YOU'LL KNOW YOU'RE HOME**

WIRE FOR A COPY OF THIS "SURE-FIRE" HIT

A SONG OF CHEER FOR THE HEROES OVER HERE

WAITING

Words by REGINALD RIGBY Music by LEO T. CROKE

A CLASSY SONG FOR THE CLASSY ACT

THE BEAUTIFUL BALLAD

ROSES OF PICARDY

Words by F. E. WEATHERLY Music by HAYDN WOOD

SUNG WITH GREAT SUCCESS BY MANY ARTISTS

Please Mention High or Low Voice

CHAPPELL & CO., Ltd.

41 East 34th Street New York, N. Y.

Wire or Write at Once

COOLEY WAS AN ADVENTURER

Many stories are told of the late Hollis E. Cooley, the philosophical and witty theatrical manager and adventurer, who recently passed away. During his entire life he was generally to be found engaged in some form or other of adventure.

His first managerial effort was to combine two stranded shows and take them on tour through the sparsely settled State of Kansas, thirty years ago. These were George Paxton's "Buffalo; or, a Tale of the Wild and Woolly West," and Diamond Dick's Medicine and Indian Show, which was starring Young Kit Carson. In the new organization Cooley required that Kit Carson and Diamond Dick should take turns "shooting off one another's head," as it was described in the billing. This act was used as the ballyhoo to attract a crowd. One afternoon Kit and Diamond both got drunk, and as each declared it was not his turn to shoot off the other's head—apples, potatoes and other small vegetables were the actual targets—they decided to shoot off Cooley's head.

Cooley was game, because there was no way of getting out of the scrape, though he confessed afterward that when the bullet safely struck the potato he felt a thrill of ineffable happiness.

The first performance of this aggregation was before the inmates of the Sedgwick County Eye and Ear Infirmary. Then they went over to Riverside Park, an island in the Arkansas River, and packed the place every afternoon and night.

Managed Wild West.

Cooley's next venture was the management of the Turner Opera House in Wichita, under the lease of L. M. Crawford. The opera house was situated over a meat market. Wichita was a wild town in those days and the cowpunchers gave Cooley an interesting time. In the midst of the performance they would shoot out the lights and when they wanted an encore or a speech they would pepper the curtain full of peepholes.

It was a great year for Cooley—the year of the World's Fair at Chicago, 1893.

(*Continued on page 53.*)

UNDER THE SOLE MANAGEMENT OF
DAVID BELASCO
Season 1918-19

DAVID WARFIELD
In "The Auctioneer"

FRANCES STARR
In "Tiger! Tiger!"
A New Play by Edward Knoblock

"DADDIES"
A New Comedy by John L. Hobble

"TIGER ROSE"
A Melodrama of the great Northwest by Willard Mack
With LENORE ULRIC

"POLLY WITH A PAST"
A Comedy by George Middleton and Guy Bolton
With INA CLAIRE

"THE BOOMERANG"
A Comedy by Winchell Smith and Victor Mapes

BELASCO THEATRE
CITY OF NEW YORK

Season's Greetings

WALTER WEEMS
COLUMBIA

Booked Solid U. B. O. Direction MAX HART

A Merry Christmas
AND
A Happy New Year
BEATRICE HERFORD

WISHING you all a Merry Christmas and A Happy New Year
MR. AND MRS.
HARRY HASTINGS

A. W. GERSTNER CO.
634 Eighth Ave. (at 41st St.), New York
WE HAVE THE LARGEST STOCK OF
Theatrical Stage Hardware and Tools
IN NEW YORK CITY

A MERRY CHRISTMAS AND A HAPPY NEW YEAR
MARGIE WINTERS
WITH
BEST SHOW IN TOWN

Merry Christmas and Happy New Year
To All My Friends
DICK VANDERBILT
Billy Vail's "Grown Up Babies"

BELLE BAKER

WISHES THE WHOLE WORLD

A Merry Christmas and A Happy New Year

Headlining for two and three consecutive weeks over the
B. F. Keith Circuit the season of 1918-1919.

Direction—ED. S. KELLER

Compliments of the Season

VALERIE BERGERE

AND HER

COMPANY

U. B. O. CIRCUIT

COOLEY WAS AN ADVENTURER

(*Continued from page* 51.)

Outside the fair grounds he opened with Diamond Dick's Great Arabian Circus and went into the fair grounds and opened the Wild East with 418 Bedouins and 67 pure Arabian horses. On several occasions Cooley almost lost his life. Our hero accidentally stumbled over the dinner of Sheik Hadji one night and the sheik made a swipe at Cooley with a cutlass. But traditional luck was with the intrepid manager. He dodged just in time and disarmed the sheik with incredible swiftness. Handing the astonished Arab his curved sword, Cooley said gently:

"There now, don't be angry. Here's your sword and there's your dinner, but I wouldn't try to eat it with a knife like that."

The Bedouins kept Cooley pretty busy. He never knew at what moment they would break loose. On one occasion they prepared for the most horrible punishment of a sheik's wife, who had been found guilty of unfaithfulness. She was stripped to the skin and tied to a post in the center of the big tent. The performance proper was over and the audience had dispersed. Cooley himself was about to retire from the grounds when his attention was attracted by what appeared to be an enormous barbecue of baked potatoes. With some curiosity he watched these preparations, and soon heard the cries of the woman in the main tent. As our hero crept stealthily under the tent he saw a spectacle that would daunt many a gun fighter. The Bedouins were bombarding the nude Arab woman with hot baked potatoes.

"Stop this inhuman cruelty!" yelled Cooley, flinging his arms wildly. "Stop! I say, or by yon Arab steed I will cancel every mother-son of you this minute. I'll send you back to Tripoli to hustle for a drink of water and sift the burning sands for last year's date crop."

They stopped.

Compliments of the Season

JEAN BEDINI'S

PUSS-PUSS CO.

"APPLE SAUCE"

PLAYING THE COLUMBIA CIRCUIT

Merry Christmas

AND GREETINGS FOR
THE NEW YEAR
TO ALL OUR
FRIENDS

LYNN CANTER

AND

CHAS. WESSON

ROBERT TELLER SONS & DORNER

Lithographers, Music Engravers and Printers 311 W. 43rd St., New York City

MOST of the best printed sheet music issued by the leading publishers of America is done by us. ¶We were the first music printers by litho. process in America and we are still THE BEST. ¶We satisfy our clients because we first satisfy ourselves. Send for an estimate on any work you want done and leave the result to us. ¶Send manuscript for estimate.

To All of Our Friends: "A Merry Christmas" and "A Happy and Prosperous New Year"

ELDREDGE CO.

PHONES
W'SBURGH
3176
3177

736-38-40 FLUSHING AVENUE BROOKLYN, N. Y.

Theatrical PRINTING OF EVERY DESCRIPTION Commercial

PRIVATE ROSE

Xmas, 1914.....In France
Xmas, 1915.....In France
Xmas, 1916.....In France
Xmas, 1917.....In France
Xmas, 1918.....In U. S. A.

A MERRY XMAS TO ALL

Dir. CHAS. BORNHAUPT

Two Stars in one

Seasons Greetings from Dolly Connolly

THIS IS THE BIG SONG—RIGHT NOW!

(READ THE VERSE AND CHORUS CAREFULLY)

THEN YOU'LL KNOW YOU'RE HOME

Words by GORDON JOHNSTONE **Music by JESSE WINNE**

VERSE

Oh! Boy! Have you heard the news?
Oh! Joy! Chase away the blues
And start a moving—take it on the run,
For the welcome word has come.
Say! Boy! what is that I hear?
Sounds like one big rousing cheer;
So pack your kit-bag—Hurry! don't delay,
'Cause we leave for home today.

CHORUS:

When you come to the turn where the home-lights burn
Then you're close to home!
When you meet with a smile on that last long mile
Then you're nearer home!
When a girl comes to greet you, who prayed ev'ry day;
When you kiss the dear face of your old mother gray;
When her arms steal around you and cares pass away.
THEN you'll know you're home

IT IS FOURTH IN THE GREAT CYCLE OF HITS

1. IT'S A LONG, LONG WAY TO TIPPERARY
2. PACK UP YOUR TROUBLES AND SMILE
3. KEEP THE HOME FIRES BURNING
4. THEN YOU'LL KNOW YOU'RE HOME

WIRE FOR A COPY OF THIS "SURE-FIRE" HIT

A SONG OF CHEER FOR THE HEROES OVER HERE

WAITING

Words by REGINALD RIGBY Music by LEO T. CROKE

A CLASSY SONG FOR THE CLASSY ACT

THE BEAUTIFUL BALLAD

ROSES OF PICARDY

Words by F. E. WEATHERLY Music by HAYDN WOOD

SUNG WITH GREAT SUCCESS BY MANY ARTISTS

Please Mention High or Low Voice

CHAPPELL & CO., Ltd.

41 East 34th Street New York, N. Y.

Wire or Write at Once

COOLEY WAS AN ADVENTURER

Many stories are told of the late Hollis E. Cooley, the philosophical and witty theatrical manager and adventurer, who recently passed away. During his entire life he was generally to be found engaged in some form or other of adventure.

His first managerial effort was to combine two stranded shows and take them on tour through the sparsely settled State of Kansas, thirty years ago. These were George Paxton's "Buffalo; or, a Tale of the Wild and Woolly West," and Diamond Dick's Medicine and Indian Show, which was starring Young Kit Carson. In the new organization Cooley required that Kit Carson and Diamond Dick should take turns "shooting off one another's head," as it was described in the billing. This act was used as the ballyhoo to attract a crowd. One afternoon Kit and Diamond both got drunk, and as each declared it was not his turn to shoot off the other's head—apples, potatoes and other small vegetables were the actual targets—they decided to shoot off Cooley's head.

Cooley was game, because there was no way of getting out of the scrape, though he confessed afterward that when the bullet safely struck the potato he felt a thrill of ineffable happiness.

The first performance of this aggregation was before the inmates of the Sedgwick County Eye and Ear Infirmary. Then they went over to Riverside Park, an island in the Arkansas River, and packed the place every afternoon and night.

Managed Wild West.

Cooley's next venture was the management of the Turner Opera House in Wichita, under the lease of L. M. Crawford. The opera house was situated over a meat market. Wichita was a wild town in those days and the cowpunchers gave Cooley an interesting time. In the midst of the performance they would shoot out the lights and when they wanted an encore or a speech they would pepper the curtain full of peepholes.

It was a great year for Cooley—the year of the World's Fair at Chicago, 1893.

(*Continued on page 53.*)

UNDER THE SOLE MANAGEMENT OF
DAVID BELASCO
Season 1918-19

DAVID WARFIELD
In "The Auctioneer"

FRANCES STARR
In "Tiger! Tiger!"
A New Play by Edward Knoblock

"DADDIES"
A New Comedy by John L. Hobble

"TIGER ROSE"
A Melodrama of the great Northwest by Willard Mack
With LENORE ULRIC

"POLLY WITH A PAST"
A Comedy by George Middleton and Guy Bolton
With INA CLAIRE

"THE BOOMERANG"
A Comedy by Winchell Smith and Victor Mapes

BELASCO THEATRE
CITY OF NEW YORK

Season's Greetings

WALTER
WEEMS

Booked Solid U. B. O. Direction MAX HART

A Merry Christmas
AND
A Happy New Year

BEATRICE HERFORD

WISHING you all a Merry Christmas and A Happy New Year
MR. AND MRS.
HARRY HASTINGS

A. W. GERSTNER CO.
634 Eighth Ave. (at 41st St.), New York
WE HAVE THE LARGEST STOCK OF
Theatrical Stage Hardware and Tools
IN NEW YORK CITY

A MERRY CHRISTMAS AND A HAPPY NEW YEAR
MARGIE WINTERS
WITH
BEST SHOW IN TOWN

Merry Christmas and Happy New Year
To All My Friends
DICK VANDERBILT
Billy Vail's "Grown Up Babies"

BELLE BAKER

WISHES THE WHOLE WORLD

A Merry Christmas and A Happy New Year

Headlining for two and three consecutive weeks over the
B. F. Keith Circuit the season of 1918-1919.

Direction—ED. S. KELLER

Compliments of the Season

VALERIE BERGERE

AND HER

COMPANY

U. B. O. CIRCUIT

COOLEY WAS AN ADVENTURER

(*Continued from page* 51.)

Outside the fair grounds he opened with Diamond Dick's Great Arabian Circus and went into the fair grounds and opened the Wild East with 418 Bedouins and 67 pure Arabian horses. On several occasions Cooley almost lost his life. Our hero accidentally stumbled over the dinner of Sheik Hadji one night and the sheik made a swipe at Cooley with a cutlass. But traditional luck was with the intrepid manager. He dodged just in time and disarmed the sheik with incredible swiftness. Handing the astonished Arab his curved sword, Cooley said gently:

"There now, don't be angry. Here's your sword and there's your dinner, but I wouldn't try to eat it with a knife like that."

The Bedouins kept Cooley pretty busy. He never knew at what moment they would break loose. On one occasion they prepared for the most horrible punishment of a sheik's wife, who had been found guilty of unfaithfulness. She was stripped to the skin and tied to a post in the center of the big tent. The performance proper was over and the audience had dispersed. Cooley himself was about to retire from the grounds when his attention was attracted by what appeared to be an enormous barbecue of baked potatoes. With some curiosity he watched these preparations, and soon heard the cries of the woman in the main tent. As our hero crept stealthily under the tent he saw a spectacle that would daunt many a gun fighter. The Bedouins were bombarding the nude Arab woman with hot baked potatoes.

"Stop this inhuman cruelty!" yelled Cooley, flinging his arms wildly. "Stop! I say, or by yon Arab steed I will cancel every mother-son of you this minute. I'll send you back to Tripoli to hustle for a drink of water and sift the burning sands for last year's date crop."

They stopped.

Compliments of the Season

JEAN BEDINI'S

RUSS-PUSS CO.

"APPLE SAUCE"

PLAYING THE COLUMBIA CIRCUIT

Merry Christmas

AND GREETINGS FOR
THE NEW YEAR
TO ALL OUR
FRIENDS

LYNN CANTER

AND

CHAS. WESSON

ROBERT TELLER SONS & DORNER

Lithographers, Music Engravers and Printers 311 W. 43rd St., New York City

MOST of the best printed sheet music issued by the leading publishers of America is done by us. ¶We were the first music printers by litho. process in America and we are still THE BEST. ¶We satisfy our clients because we first satisfy ourselves. Send for an estimate on any work you want done and leave the result to us. ¶Send manuscript for estimate.

To All of Our Friends: "A Merry Christmas" and "A Happy and Prosperous New Year"

ELDREDGE CO.

PHONES
W'SBURGH
3176
3177

736-38-40 FLUSHING AVENUE BROOKLYN, N. Y.

Theatrical PRINTING OF EVERY DESCRIPTION Commercial

PRIVATE ROSE

Xmas, 1914.....In France
Xmas, 1915.....In France
Xmas, 1916.....In France
Xmas, 1917.....In France
Xmas, 1918.....In U. S. A.

A MERRY XMAS TO ALL

Dir. CHAS. BORNHAUPT

Merry Xmas Everybody

VICTOR ISABELLE

FOSTER AND BLACKBURN

"Beau Brummel and The Debutante"

See BRUCE DUFFUS

A MERRY X-MAS
AND
A HAPPY NEW YEAR

PEARL REGAY

SOLE DIRECTION
ROSALIE STEWART

WARD HAD RIGHT IDEA

Hugh Ward, the Australian manager, and George M. Cohan were recalling recently their joint efforts to discover the defects in "Forward March," a piece produced out of town by Cohan & Harris several seasons ago. The play had been going badly, and after revising it frequently, Cohan felt he had lost all sense of its merits and defects, and asked Ward to come to Philadelphia and pass judgment on it.

Together the two sat through a performance of the play without speaking. At the fall of the curtain they left the theatre and strolled up and down Chestnut street, both still deep in thought. Finally, as if inspired, Cohan seized Ward by the arm and said: "I know what this piece needs—nothing but a good finish."

"Sure," replied Ward promptly, "Saturday night."

Cohan was convulsed with laughter, but when he recovered himself he went to a Western Union office and sent this telegram to Sam H. Harris:

"'Forward March' needs only a good finish. Close it Saturday night."

IT WORKS

The most effective method thus far disclosed to induce women to remove their hats in the theatre is to be found in this house rule.

"The management of this theatre will appreciate the favor by ladies who remove their hats. Elderly ladies need not conform to this request."

Greetings

HENRY "Squidgulm" LEWIS

IN

"The Laugh Shop"

By Aaron Hoffman "My Columbus"

DIRECTION

LEWIS & GORDON

Merry Christmas

AND

Greetings

TO ALL

ORIGINAL

HARRY D. WARD

Christmas Greetings

FROM

ABE REYNOLDS

AND

FLORENCE MILLS

DIRECTION—MAX SPIEGEL

STILL DOING

"They Shall Not Pass"

By JAMES WEEDEN

Christmas Greetings

MALLIA, BART

AND

MALLIA

"The Original Baggage Smashers"

NOW AT THE

NEW YORK HIPPODROME

FOURTH SEASON

DIRECTION

CHAS. B. DILLINGHAM

Merry Xmas Everybody

VICTOR ISABELLE

FOSTER AND BLACKBURN

"Beau Brummel and The Debutante"

See BRUCE DUFFUS

A MERRY X-MAS
AND
A HAPPY NEW YEAR

PEARL REGAY

SOLE DIRECTION
ROSALIE STEWART

WARD HAD RIGHT IDEA

Hugh Ward, the Australian manager, and George M. Cohan were recalling recently their joint efforts to discover the defects in "Forward March," a piece produced out of town by Cohan & Harris several seasons ago. The play had been going badly, and after revising it frequently, Cohan felt he had lost all sense of its merits and defects, and asked Ward to come to Philadelphia and pass judgment on it.

Together the two sat through a performance of the play without speaking. At the fall of the curtain they left the theatre and strolled up and down Chestnut street, both still deep in thought. Finally, as if inspired, Cohan seized Ward by the arm and said: "I know what this piece needs—nothing but a good finish."

"Sure," replied Ward promptly, "Saturday night."

Cohan was convulsed with laughter, but when he recovered himself he went to a Western Union office and sent this telegram to Sam H. Harris:

"'Forward March' needs only a good finish. Close it Saturday night."

IT WORKS

The most effective method thus far disclosed to induce women to remove their hats in the theatre is to be found in this house rule.

"The management of this theatre will appreciate the favor by ladies who remove their hats. Elderly ladies need not conform to this request."

Greetings

HENRY "Squidgulm" LEWIS

IN

"The Laugh Shop"

By Aaron Hoffman "My Columbus"

DIRECTION

LEWIS & GORDON

Merry Christmas

AND

Greetings

TO ALL

ORIGINAL

HARRY D. WARD

Christmas Greetings

FROM

ABE REYNOLDS

AND

FLORENCE MILLS

DIRECTION—MAX SPIEGEL

STILL DOING

"They Shall Not Pass"

By JAMES WEEDEN

Christmas Greetings

MALLIA, BART

AND

MALLIA

"The Original Baggage Smashers"

NOW AT THE

NEW YORK HIPPODROME

FOURTH SEASON

DIRECTION

CHAS. B. DILLINGHAM

Columbia Amusement Company

APPROVED BURLESQUE

EXECUTIVE OFFICES:

Columbia Amusement Company Building

BROADWAY AND FORTY-SEVENTH STREET, NEW YORK

Greetings

HELEN ELEY

IN VAUDEVILLE

Music and Lyrics by Wm. B. Friedlander

Dir. M. S. BENTHAM

A MERRY XMAS and A HAPPY NEW YEAR

QUEENIE DUNEDIN

"WHAT GIRLS CAN DO" DIRECTION—ROSE AND CURTIS

HE KNOWS WOODS

In a recent number of the *American Magazine* is published an intimate recital by Montague Glass of A. H. Woods' manner of listening to the reading of a play. The article follows verbatim:

"In reading a play to Al Woods—and I assume that if you have written a readable play sooner or later you will read it to Al Woods—you must bear in mind the following information: He will be wearing a black derby hat and if during the first five minutes of the reading he fails to remove his hat, you may as well stop right then and there. Should he, however, take off his hat before fifteen minutes has elapsed, you may feel safe in contiuing your reading up to the curtain of the first act.

"If by that time he has not begun to unbutton his vest, your reading is at an end. On the contrary, if the unbottoning operation has progressed as far as the third button, now is the time to watch him closely. Your aim must be to make him entirely unbutton his vest before the close of the second act, and then you may hope until the curtain of the third act, in a four-act play, which, as any first nighter will tell you, ought to be a great, big wallop, and, in fact, must be a great, big wallop, or Al Woods will not unbutton the waistband of his trousers.

"Let us assume, however, that you have safely passed this stage of Al's critical unbuttoning, and if he then inserts the fingers of either hand between his trousers and his shirt at the site of his suspender buttons, and begin gently to massage his floating ribs, your play is sure of production with the best cast that money can procure.

"Hardly will you have replaced your manuscript in your brief bag—and I assume that you will be professional enough to carry your play in a brief bag—than Al will have settled in his mind what the diminutive of your Christian name ought to be, and will thereafter call you by it. You will in return call him 'Al,' and, what is more, you will think of him as 'Al,' and when you do think of him, you will experience a pleasant glow and a warm feeling around the heart—in short, the sensations of those lucky fellows who can recall some adventure in the company of Mark Twain or Sidney Porter, for Al has all the quaintness, yes, and some of the genius of these two outstanding figures of American letters.

"A born showman like Al Woods produces plays with the same inevitableness that a born story-writer produces stories, and with the same enthusiasm and gusto; and while Al may tell you that he chooses his play with an eye to its box office success, I know better. He does it because he wants to see how the play he has enjoyed in the reading will work out in the performance."

Compliments of the Season

BERT WILLIAMS

DIR. FLO. ZIEGFELD, JR.

1877 1918

HYDE and BEHMAN AMUSEMENT CO.

AEOLIAN HALL
33 WEST 42nd STREET NEW YORK

MERRY CHRISTMAS
AND
HAPPY NEW YEAR

GEORGE DOUGLAS

"GOLDEN CROOKS"

KINDNESS TO HEINIE AND VIC.

I'll Bet You a Thousand
(WHEN I GET IT)
I've Got a Better Show Than You
WITH
HARRY (HICKEY) LEVAN
CLAIRE DEVINE
HELEN STUART
NELLIE GREENWOOD
LETTIE BOLLES
BILLY GROSS
BOB NELSON
LOU REALS
HENRY P. DIXON
IN
"The Big Review"

HEALTH, HAPPINESS, PROSPERITY

GOING OVER THE TOP

Greetings to Clipper and All Friends

JOE OPPENHEIMER'S
Broadway Belles

JOE OPPENHEIMER
Owner and Manager

CHAS. CROFTS
Agent

AMERICAN BURLESQUE ASSOCIATION

(STANDARD BURLESQUE)

GENERAL OFFICES

Suite 809-815 Columbia Theatre Building

Broadway and 47th Street New York City

SURE, HE KNEW HER

Incidental to the premiere of "Flo-Flo" at the Cort Theatre there is a story concerning Paul Schindler, its musical director.

During "Flo-Flo's" preliminary tour several changes were made in the cast, Vera Michelena, among others, being added. The day John Cort engaged her he sent for Schindler and said:

"I have engaged a new prima donna, and I want you to make an appointment with her and go over the songs. You will find she is a nice, agreeable woman. You ought to get on well with her. Her name is Vera Michelena. Do you know her?"

"Sure," replied Schindler; "I was married to her once."

SPOILED THE PLAY

One of the favorite stories that Mary Mannering tells concerns a certain melodrama she once played in.

The strongest part was that of the villain, and the actor who took the part gave quite the best performance.

Half way through the second act the heroine, after having been left starving on the embankment with a bunch of children for several weeks, and generally having been well "put through it," finally got tired of this sort of treatment and shot the villain stone dead.

"What have I done?" she cried, gazing up at the gallery.

"Shot the best blooming actor in the show, miss," came the prompt reply.

A Merry X-Mas and
A Happy New Year

THE CANSINOS

With BESSIE CLAYTON REVUE

Xmas Greetings

THE MIRANOS

BOOKED SOLID U. B. O.

AUTO-FLYING TORPEDO

Apparatus patented and protected all over the world.

DIRECTION—MAX HAYES

MILDRED VALMORE

Original Dixie Girl

Wishing all her friends a Merry Christmas and a Happy New Year.

210 E. 23rd Street, Brooklyn, N. Y.

Holiday Greetings

FROM

Winnifred Gilraine AND Co.

IN THEIR ARTISTIC DANCE OFFERING

HARRY SHEA

SAM HOWE

Wishes you all

A Merry Christmas and a Happy New Year

Also wishes you all to enjoy

SAM HOWE'S BIG SHOW

this season. One of the best on the Columbia Circuit. WANTED AT ALL TIMES, people in burlesque and musical comedy.

SEYMOUR JAMES

"The Midnite Stepper"

With SIMONDS & LAKE'S "AUTO GIRLS"

-:- Yuletide Greetings to All -:-

Merry Christmas

GUS DREYER

1482 Broadway, New York

CHARLES and CLAIRE

Singing, Talking and Comedy—In Vaudeville

WALTER AND JANE PEARSON

COMPLIMENTS OF THE SEASON

Orpheum Circuit

of Theatres

Presenting

THE LEADING ARTISTS OF THE WORLD

IN VAUDEVILLE

All artists and members of Orpheum Theatre staffs, now in the service, will find a welcome return to their former employment when discharged.

M. MEYERFELD, Jr.,
President

MARTIN BECK,
Managing Director

A Merry Christmas and A Happy New Year

FROM

Mr. and Mrs.

EDDIE LEONARD

Mr. Leonard is now playing twenty consecutive weeks in New York City, breaking many records on the U. B. O. Circuit.

USE MAKE BELIEVE LEATHER

Theatrical costumers are now using "make believe" leather for "make believe" costumes. In other words, they are employing pyroxylin coated leather substitutes instead of cloth or leather in making many articles of apparel worn back of the footlights or before the "movie" camera. Costumes made of them wear longer and need less care and fewer repairs than those made of cloth or leather. In every way the leather substitute has been found more adaptable, more economical and more efficient in service than other materials.

A material of this type costs less than comparable grades of leather or cloth and can be procured in a wide variety of colors, grains and designs. Its tough resilient coating is wear resisting in a remarkable degree and is absolutely impervious to water, dust, grease or stains. Above all, it retains its attractiveness permanently and can be thoroughly cleaned by merely washing with soap and water. It has been used effectively and with perfect success for boots, shoes, belts, leggins, jackets, pants, caps and trimmings of all kinds.

Costumers have adopted the leather substitute readily not only because of its economy and efficiency but also because it permits them to display practical patriotism by conserving leather.

Greetings

EDDIE A. McHUGH, Jr.

PLAYING A (BIT) "OVER THERE" MANAGEMENT, UNCLE SAM

A Merry Christmas and Happy New Year To All

Gertrude O'Connor

Eccentric Ingenue, Rose Sydell's "London Belles"

The Century Play Co.

1400 Broadway

EXTEND THEIR HEARTIEST GREETINGS
TO THEIR MANY FRIENDS AND ASSOCIATES
THIS GREATEST OF ALL HOLIDAY SEASONS

COMPLIMENTS
OF THE SEASON

STROUSE AND FRANKLYN

COLUMBIA THEATRE BLDG., N. Y. CITY

A MERRY CHRISTMAS
and HAPPY NEW YEAR

WALTER MORRISON

Burlesque Review

MERRY XMAS and HAPPY NEW YEAR

Chas.—DE HAVEN and NICE—Freddie

In "SOMETIME" at the CASINO THEATRE, New York

Direction—ARTHUR HAMMERSTEIN

Compliments of the Season

FROM

Mr. and Mrs.
TOM SULLIVAN

I WISH YOU THE SAME

PEARL LAWLER

Prima Donna Broadway Belles

GREETINGS—1918-1919

KATHRYN PEARL

WITH BILLY WATSON "BIG GIRL SHOW"

Christmas Greetings

LUCILLE MANION

VIC CASMORE 1919-1920 FREDE FLORENCE

Under Management of JACK SINGER, INC.

The New Year Good Wishes

A Merry Xmas and A Happy New Year to the Whole World

ARTHUR KLEIN PRESENTS

"SLIDING" BILLY WATSON

IN THE FUNNIEST TRENCH ACT IN VAUDEVILLE

"BACK OF THE FRONT"

With that Wonderful Character Straight Man

FRANK WILLIAMSON

SLIDING OVER THE U. B. O. CIRCUIT BOOKED SOLID

THERE ARE 60 LITTLE THEATRES

In an address made recently at the national convention of the Drama League in Washington, Roland Holt, the publisher, placed the number of little theatres—by which, of course, are meant independent producing groups—at sixty.

As an instance of the ability of the little theatres to cut into the patronage of the regular playhouses, this paragraph of Mr. Holt's talk is of interest, although it admittedly cites only an individual case:

"In my own case, I have spent twenty-one evenings in the thirty-eight weeks since the middle of August at independent theatres, against twenty-five at Broadway shows. Six of these evenings were at the Washington Square Players, who, to my thinking at least, were the most hopeful and important movement on our American stage. I have to thank them for plays by Shaw and Benevente, by O'Neill and Glaspell. I gave four evenings to Miss Grace Griswold's Theatre Workshop, the most ideal plan of them all, and enjoyed plays by Synge and Bjornson; three evenings at the Neighborhood Theatre in Grand street gave me the Wisconsin Players in their own plays, and other actors in Browning and Dunsany; four evenings at Mr. Conroy's Greenwich Village Theatre included Schnitzler, Hewlett, and one of O'Neill's masterly sea plays. My other independent evenings included one at the Vieux Colombier, one at the Provincetown Players, a Sunday night benefit performance of three war plays, one at Northampton's delightful Municipal Theatre, and one with plays by Schnitzler and Marjorie Patterson (whose Pierrot the Prodigal we've all enjoyed) at the tiny Vagabond Playhouse in Baltimore, which seats less than seventy."

NEVER HEARD OF HENRY MILLER

Henry Miller recently called at the Commissioner of Jurors' office in Chambers street to show cause why he shouldn't serve on a jury. He was finally excused, but not until after the following conversation had taken place with the clerk:

Clerk—"What's your name?"
Miller—"Henry Miller."
Miller (in whisper)—"Actor and er—er manager."
Clerk—"Actor, eh? Where do you act?"
Miller—"Quite often in New York."
Clerk—"What do you manage?"
Miller—"Henry Miller's Theatre."
Clerk—"Where is that?"
Miller—"Forty-third street."
Clerk—"That so? What do you play?"
Miller—"Oh—er—regular plays."
Clerk—"Guess the moving pictures hurt you, don't they?"
Miller—"Well, we try to meet competition. You must come up and see us some time."
Clerk—"I will. Where did you say the theatre was?"

WIRED DILLINGHAM TO GEST

When Charles Dillingham learned that Morris Gest had taken a lease of the Century Theatre, he sent Gest the following telegram, quoting the familiar expression used by Savoy, of the team of Savoy and Brennan: "You don't know the half of it, dearie; you don't know the half of it."

Jas. E. Cooper Enterprises

WM. K. WELLS, GENERAL MANAGER

COLUMBIA THEATRE BLDG.
NEW YORK CITY

Compliments of the Season

A Merry Christmas
and a
Happy New Year

MARIE HARTMAN

The JESSUP & MOORE PAPER CO., Inc.

AUGUSTINE MILLS
ROCKLAND MILLS
DELAWARE MILLS
KENMORE MILLS
RADNOR MILLS

PAPER MAKERS

50 East 42nd St. New York

GREETINGS
OLLIE YOUNG and APRIL
AND
25—BUBBLING GIRLS—25
One of the novelties with Klaw and Erlanger's newest musical comedy, "THE VELVET LADY," Forrest Theatre, Philadelphia.

PAT KEARNEY—
The Wife and Kids Are All Well and Happy
MERRY CHRISTMAS

A MERRY CHRISTMAS and A REAL HAPPY NEW YEAR

HARRY WELSH

GETTING LOTS OF "ZOUP" Management BARNEY GERARD, with "FOLLIES OF THE DAY"

Xmas Greetings

AL. KLEIN BROS. HARRY

in "AIN'T I GRAND?"

We Don't Stop Shows, We Keep Them Going Vaudeville Rep.—Lewis & Gordon

NAN HALPERIN

wishes the entire profession

A Merry Xmas and a Happy New Year

MERRY CHRISTMAS
AND
HAPPY NEW YEAR

Mr. and Mrs. BOBBY BARRY

COMPLIMENTS OF THE SEASON

MR. AND MRS. CHAS. (CHIC) SALE

And their three little chickens, Chas. Jr., Cherry and Mary Sole Direction CLAUDE W. BOSTOCK

MOVIES AND DEMOCRACY

(*John Kenelm Winslow in World Outlook.*)

Uncle Sam has gone into the moving picture business as a war measure. No, war certainly is not what it used to be. There was a time when we thought that our men, clothed, fed, armed and transported to the field of battle were enough. To-day we hear that anything from peach stones to yellow canary birds will win the war.

There is a loft on East Twenty-third street in New York where moving picture men are doing their own part in winning this war. In the ante-bellum days this loft probably sheltered no one more exciting than a buttonhole maker or, at the most, a wholesale china dealer. But today as many as 175 reels of moving pictures flash their dramatic tales upon the walls each day. It is the censorship office for outgoing movies—the office of the National Board of Review of Moving Pictures.

The movies are the nearest thing to a universal language ever invented. The yellow-skinned Thibetan and the brown South American may not read English—but they need not. No symbols, no letters are necessary for the understanding of the hurrying film; only a little experience of life is required.

Since the war, the Committee on Public Information has formed a Division of Films. Communication is the life-blood of a democracy, and the moving pictures "get over" to more people than anything else. That is why the Government, besides allowing the before-the-war export of moving pictures to continue, has started producing pictures on its own account.

Moving pictures are playing two great roles in history at present. First, they are establishing, in the consciousness of the United States and the world, just what America is doing in the war, what we intend to do, and why. And secondly, they are paving the way for the international understanding and sympathy which will keep the world at peace in the future.

"Peace on Earth and Good Will a fixture"

To all including

HARRY BEWLEY

Still "Staggering" successfully on the U. B. O.
And featured as The "Soused" party in The Decorators
(The funniest act in vaudeville)

Representative
Thos. J. Fitzpatrick

Management of
Fred. J. Ardath

1918 - Greeting - 1919

The burden of war has been borne uncomplainingly by Americans in all walks of life. The theatrical profession has contributed a lion's share, not only by representation under arms, but by their work in the camps in presenting clean, wholesome entertainment, thereby assisting in maintaining that high standard of morale for which the American army is noted.

To those who have lost loved ones in the conflict we tender our heart-felt sympathy. To those who have labored so faithfully in the cause we offer our hearty congratulations.

To one and all we extend our best wishes for a Merry Christmas and a New Year blest with Peace, Happiness and Prosperity.

The Gazette Show Printing Company
Mattoon, Illinois, U. S. A.
ERNEST B. TUCKER
Manager

Merry Christmas
To All
WILLIAM SISTO

Signed Blanket Contract with
Pantages to Open Jan. 10.

ROSE SYDELL
AND
WM. S. CAMPBELL
the LONDON BELLES
AND
PAT WHITE
and His GAIETY GIRLS

Extend the Season's Greetings to All Friends in and Out of the Profession

The Same Old Pals!

ALICE KAUSER DRAMATISTS' AGENT
ALICE KAUSER DRAMATISTS' AGENT
ALICE KAUSER DRAMATISTS' AGENT
ALICE KAUSER DRAMATISTS' AGENT
ALICE KAUSER DRAMATISTS' AGENT

PLAYS

FOR PRODUCTION, ROAD TOURS, STOCK, PICTURES

MOTION PICTURE DEP'T

R. L. GIFFEN ASSOCIATE AND MANAGER
REPRESENTING OVER 100 LEADING WRITERS

1402 BROADWAY—CABLE: LINADORE, N. Y.

TOM McKENNA and VIOLET HILSON

SIXTH SEASON WITH RUBE BERNSTEIN'S FOLLIES OF PLEASURE

NOT SENDING CARDS

Season's Greetings
TO
ROEHM & RICHARDS
and "SID"
FROM
MARGUERITE WELCH
PRIMA DONNA

Xmas Greetings

GUS VAN AND SCHENCK JOE

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

KATE ELINORE AND SAM WILLIAMS

IN VAUDEVILLE

Christmas Greetings

BLANCHE RING

Direction—JENIE JACOBS

A Merry Xmas and a Happy New Year

"BLUCH" LANDOLF

"IT" in Silent Fun

Second Season New York Hippodrome
Management Chas. B. Dillingham

A MERRY XMAS TO ALL

ALMA and MERRIMAN SISTERS

Musical Novelty

A MERRY XMAS TO ALL

Jane Barber AND Jerome Jackson

Offer Nothing Serious—Just Mirth and Melody

A MANUAL FOR PLAYWRIGHTS

An unusually clear insight into practical playwriting methods is being afforded embryo dramatists in a series of articles now being written by Augustus Thomas to accompany an edition of his plays Samuel French is publishing. To date four plays have been published—"In Mizzoura," "Oliver Goldsmith," "Mrs. Leffingwell's Boots," and "The Witching Hour"—and there are others to follow. Each of these carries its own introduction by Mr. Thomas, and in these introductions he goes into the circumstances attending the writing of each play and the method in which his problems, technical and otherwise, were worked out.

The result is a manual for playwrights of the most practical nature. Hiram Kelly Moderwell, in an article in the Boston *Transcript*, reprints much of Mr. Thomas' prefaces, extracts the meat from the remainder, and adds thereto some little comment of his own. The result is an article absorbingly interesting.

"The four plays," writes Mr. Moderwell, "display an interesting range of dramatic and technical types and reveal in notable variety the playwright's resources, as well as the tricks of the trade. This revelation is made possible by Mr. Thomas' introductions, which claim to tell, accurately and bluntly, how the plays grew or were built; what materials went into their construction and what were discarded as useless, what mental gymnastics the dramatist compassed in preparing them for the stage. These prefaces were written primarily for the benefit of the aspiring playwright. 'The whole enterprise,' says Mr. Thomas, 'is prompted by the fact that in some college classes some plays of mine, among others, are discussed educationally; it may be no less as examples of what to avoid than as models of what, in part, to repeat.' To give such classes a wholly frank and professional discussion of the actual dramatic process is the playwright's 'ntention. But Mr. Thomas has done better. His introductions are so charming in style, so engaging in frankness, so persuasive in neatly turned phrases, and withal so wise and mellow in thought, that they are worth reading as essays. . . .

Makes No Apology.

"It is not the modesty which informs these introductions that is most engaging, but the metriculous professional honestly. The plays of which they treat were all written, or rather 'carpentered' for the existing theatres, for the prime and professional object of making money. But Mr. Thomas prefaces his remarks with no apology, no defense of box-office standards, no hint of self-congratulation over his success in combining 'practical playwriting' with something more distinguished. '"Mrs. Leffingwell's Boots,"' he says, 'was salvage; that is to say, it was the marketing of odds and ends and remnants, utterly useless for any other purpose.' Again, 'In Mizzoura,' was 'tailored' to suit a star, a thing nefarious to the 'holy school' of playwrighting. 'A blond hero,' says the author, 'five feet seven inches tall and weighing under one hundred and fifty pounds—a Roman nose and a steady, steel-blue gaze! I stood the (Nat) Goodwin photograph on my table and looked at it until it talked to me.'

"Then follows a narrative of the process of composition from this germ, shaped with hard logic toward a single controlling object—that of building a play which would make money for star and playwright. Poe himself, in his composition of 'The Raven,' did not work more single-mindedly (the 'holy school' would say 'cynically') toward the preconceived end. The steel-blue gaze suggested shooting. Goodwin physically was not the type for a soldier, so he must be a sheriff. Next, 'there must be a love interest.' (Cries from the Drama League: 'Why must there be?') 'A sheriff would presumably be a bit of the rough diamond; contrast wherein 'Lieth love's delight' prompted a girl apparently of a finer strain than himself; and conflict necessitated a rival. The girl should be delicate and educated, the rival should be attractive but unworthy; and to make him doubly opposed to Goodwin

(*Continued on page* 69.)

PROCTOR'S 23RD ST. THEATRE New York City

PROCTOR'S THEATRE Albany N. Y.

LELAND THEATRE Albany N. Y.

ANNEX THEATRE Albany N. Y.

BIJOU PARK Albany N. Y.

PROCTOR'S 5TH AVE. THEATRE New York City

PROCTOR'S THEATRE Mount Vernon, N. Y.

Holiday Greetings

F. F. PROCTOR

PROCTOR'S THEATRE Troy, N. Y.

GRISWOLD THEATRE Troy, N. Y.

PROCTOR'S THEATRE Yonkers, N. Y.

PROCTOR'S THEATRE Schenectady, N. Y.

PROCTOR'S THEATRE Port Chester, N. Y.

PROCTOR'S THEATRE Plainfield, N. J.

PROCTOR'S PALACE ROOF Newark, N. J.

PROCTOR'S 58TH ST. THEATRE New York City

PROCTOR'S PALACE THEATRE Newark N. J.

PROCTOR'S JERSEY ST. THEATRE Elizabeth N. J.

PROCTOR'S BROAD ST. THEATRE Elizabeth N. J.

ASTOR THEATRE Plainfield N. J.

PROCTOR'S 125TH ST. THEATRE New York City

ROSIE KELLY and DAN McCARTHY

Ingenue Characters

WITH "GROWN UP BABIES." BOOKED SOLID SEASONS 1918-19-20

Our First Season in Burlesque. We Like It and Wish You All

A VERY MERRY CHRISTMAS

Greeting

MAUDE EARL

COLONIAL, NEW YORK, THIS WEEK

COMPLIMENTS OF THE SEASON

CHAS. M. BAKER

Can Always Use Good People. See Me Now for Next Season.

TELEPHONE—BRYANT 7627 701 7th AVE., NEW YORK

A Merry X-mas and a Happy New Year

"THE FOUR OF US"

A Quartette of Distinction
and
Happy Harmony

BOOKED SOLID SEASONS 1918-1919—KEITH AND ORPHEUM CIRCUITS

Direction HARRY FITZGERALD

Compliments of the Season

The
VAN CELLOS

America's Own Exponents of Pedology

WEEK OF JAN. 13

B. F. KEITH'S ROYAL THEATRE, NEW YORK

DIR. H. B. MARINELLI

A MANUAL FOR PLAYWRIGHTS

(*Continued from page* 67.)

I decided to have him an outlaw—some one whom it would be the sheriff's duty and business—'business' used in the stage sense—to arrest.

"There is the skeleton. Mr. Thomas then tells how casual experiences and memories provided him with some of the stuff of the plot. The skeleton is covered with a bit of flesh here and warmed with a grill or two of blood there. Materials begin to be abundant. Then enters one of those maxims—they are not many—by which Mr. Thomas professes to be guided. 'If you use a property once, use it again and again, if you can.' Or, again, 'It is the visual thing that binds together your stuff of speech like a dowel in a mission table.' Or again, 'The difference between the novel and the play is the difference between "was" and "is."' Following, in this instance, the first axiom. Mr. Thomas begins to 'double up' on his properties—to make each character or thing perform two or more functions in his play. The sheriff became not one kind of a hero alone, but three. The 'need to free his sister's fiance gave the sheriff-hero a third reason for getting the real robber; the other two being his official duty and the rivalry for Kate.' Almost gleefully the playwright records how he devised three separate love stories, three ardent young couples to be united at the final curtain, three distinct and valid reasons for the audience to exult and presumably to spend hard-earned money on the play. Yet the craftsman takes pains 'to make the work of each couple, even when apparently about their own personal affairs, really to forward the trend of the story.'

Process Similar in All.

"In all the four plays the process is similar. In 'Mrs. Leffingwell's Boots'

(*Continued on page* 71.)

SEASON 1918-1919

PETER S. CLARK

PRESENTS

Oh Girl!

On the Columbia Wheel

Always a Fine Show!

Holiday Greetings to All Friends,
including the P. R.

TWENTY-SEVENTH ANNIVERSARY

AL REEVES

— BEAUTY SHOW —

Wishing Every One on Earth a Merry Christmas and a Happy New Year

AND DON'T FORGET—

I'm Trying to Put Over a World's Record Week's Business for Burlesque at the

COLUMBIA THEATRE

B'way and 47th Street, New York

New Year's Week—Dec 30th. Big Midnight Show New Year's Night

WALTER

"FINNEGIN"

PARKER

E. THOS. BEATTY'S

CO-STAR—PENNANT WINNERS

MERRY CHRISTMAS

FRANK MACKEY

A Merry Christmas from me and my two pals
—Bat and Butts.

KAHN'S UNION SQUARE THEATRE

SEASON'S GREETINGS

BEE HO GRAY

"Banjo and Ropes"

BOOKED SOLID U. B. O. DIR.—MAX HAYES

Season's Greetings

FRANK X. SILK

(THE PRISON INSPECTOR)

Principal Comedian

"Grown Up Babies"

Direction—JACOBS and JERMON GEO. L. PHILLIPS, Vaudeville Representative

MENNETTI

AND

SIDELLI

WISHING ALL OUR FRIENDS

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

BOOKED SOLID TO SEPTEMBER 30, THEN SAILING FOR EUROPE
FOR A LONG ENGAGEMENT

A MANUAL FOR PLAYWRIGHTS

(*Continued from pages* 67 *and* 69.)

there was an incident for starting point—that of a girl marooned in a snowbound house with a man from whom she wanted to get away. The playwright's first problem was 'to devise a reason for her uneasiness.' And he continues: 'I press this problem with some insistence upon your attention because it illustrates one way in which a story is made to begin itself: Just one positively chosen effect or result inflexibly adhered to, and turned in every direction in search of its more probable and most prolific cause. And this cause when found, written down in its proper relation and singly or in combination regarded in its turn as an effect for which a remoter cause must be discovered.' The author tells in detail how he fished around for motives; how these suggested new material, and the material, in its turn, new motives. In 'The Witching Hour' the problem was the expanding of a one-act play on telepathic influence, a play written some fifteen years earlier and incorporated virtually unchanged as the second act. 'It wasn't the work of a moment; with my mind on the character of the little play and the tentative additions of boy, sweetheart, and prosecuting rival. I went around this nucleus at times like a cooper around a barrel, and again like a blind horse round the millstone. I emphasize the fact, not to ask sympathy for a task that is always fascinating and filled with compensations, but to remind the younger writers that, as Emerson says: "The Oracle speaks because we have laid siege to the shrine."' Each need of the play finally produces the answering characters, situation, or milieu in the playwright's mind. From one source or another the whole memorable company of 'The Witching Hour' is assembled. But not all at once, sometimes the characters are coy for days; sometimes they come in a troop. In one lucky grab Mr. Thomas found many 'real Southern gentlemen—more than I needed, in fact more than any dramatist could afford to have about.'

"'That's the way with a play,' Mr. Thomas continues; 'you dig and lift and

(*Continued on page* 73.)

Season's Greetings

DEL DUVAL

Soubrette

VIOLA DUVAL

Ingenue

DIRECTION -:- ROEHM AND RICHARDS

HARRY HINES

The 58th Variety

EXTENDS GREETINGS

TO ALL

FOR THE HOLIDAYS

DIR. MAX HART

CHESLEIGH GIRLS

Merry Christmas to All

MERRY CHRISTMAS TO ALL MY FRIENDS

FRANCES CORNELL

PRIMA DONNA—"PIRATES"

A MERRY X-MAS and A HAPPY NEW YEAR

GINETTE GUERANDE

Supporting Mrs. Gene Hughes in "When He Comes Back" Playing U. B. O. Circuit

A REAL FIND

DOLLY CARLE AND ELSIE BUSHELLE

A Bouquet of Loveliness, Daintiness and Cleverness

Under Personal Management and Direction of JOE GILBERT, Gayety Theatre Bldg., New York City

MERRY CHRISTMAS
AND
HAPPY NEW YEAR

LESTER ALLEN

—TO EVERYBODY—

Merry Xmas-Happy New Year

—THE ONE AND ONLY—

LENA DALEY

SETTING THE PACE FASTER THAN EVER

CHAS. B. MADDOCK, 1482 BROADWAY NEW YORK

And members of the following companies: **Frank Dobson** in **"The Sirens," "Not Yet, Marie," "Rubeville," "For Pity's Sake"** and **"Crosby's Corners"** extend hearty **Holiday Greetings** to **U. B. O.** and **public**

A Merry Xmas and
A Happy New Year

JOHN GIURAN

Pronounced (JURAN)

WITH BESSIE CLAYTON'S REVUE

A MANUAL FOR PLAYWRIGHTS

(*Continued from pages 67-69 and 71.*)

build and ponder, and suddenly the attraction of gravitation seems overcome; the things and the people float and flow and drift until you coax and shepherd them into the orderly walks and divisions that you've laid out for them, and which you call scenes and acts.' Yet, at some point in the process, when things are going fairly well, you suddenly come to a dead halt; the motives won't agree, the characters are led into impossible behavior, or they simply sit down and refuse to do your bidding. Then you fuss around for days and suddenly an idea strikes you that sets the machinery going again. But it usually does more; it generally manages to clear up, not only the problem for which it was invoked, but a handful of minor ones. In the case of 'The Witching Hour' it was the character of Brookfield, the telepathic, art-loving gambler, who solved the interlocking problems. 'With the discovery of Brookfield,' continues Mr. Thomas, 'things everywhere began to click and drop into place. . . . And it so happens with most play building; the various difficulties seem to point to a general centre, seem to call for some facts or figures of extrication that more and more, as we go around them, condense to a single happening or personage; and suddenly that solvent takes on a principal importance, and our whole fabric is to be revised and adjusted to the newly found situation or man. . . . A dramatist writing helpfully to beginners in his craft cannot point too often to the value of the delayed ingredient of this kind. Like a bit of soluble and vivid-colored pigment floated on an already compounded fluid, it not only adds its own individual local color spot, but particles drift from it and affect the motley of the whole compound.' Yet 'of course, Brookfield was there all the time, waiting to be deduced, calculated, and discovered like the planet Neptune.'

Treats Emotions Also.

"Mr. Thomas treats not only the 'properties' and the incidents of 'The Witching Hour' in this cold-blooded fashion, but the emotions themselves. Quite calmly, it appears, he decides what his audience would like to see occur, and then makes it happen. Stacks the cards on his spectators. He 'frames up' a plot to enlist their sympathies with all the cynical coolness of a politician. 'As auditors, our interest in the boy is thus far through the mother; but to make the interest deeper it is best to give him a sweetheart, who shall also suffer through his trouble; and by our sympathy for her give us an additional emotional stir.' Further, it is not enough that the prosecuting attorney seek to hound the boy to the gallows; the opposition is 'stronger when the personal equation also comes into play; this rule invites us to make our exponent of civic law not only a prosecuting attorney, but a rival for the boy's sweetheart.' The

(*Continued on page 75.*)

JOHN CORT'S ATTRACTIONS

"GLORIANNA"

Book and Lyrics by
CATHERINE CHISHOLM CUSHING

Music by
RUDOLF FRIML

With **ELEANOR PAINTER** and **HERBERT CORTHELL** and **STAR CAST** and **Daintiest, Danciest Chorus on Broadway.**

Liberty Theatre, N. Y., Indef.

"FIDDLERS THREE"

Book and Lyrics by
WM. CARY DUNCAN

Music by
ALEXANDER JOHNSTONE

With **TAVIE BELGE** and **HAL SKELLEY** and **LOUISE GROODY** and a **Class A-1 Beauty Battalion Chorus.**

Tremont Theatre, Boston, Indef.

"LISTEN LESTER"

Book and Lyrics by
HARRY L. CORT and GEO. E. STODDARD

Music by
HAROLD ORLOB

With **CLIFTON WEBB, GERTRUDE VANDERBILT, EDDIE GARVIE, ADA MAE WEEKS, HANSFORD WILSON, ADA LEWIS** and **JOHNNY DOOLEY,** and **STAR CAST,** including a **Typical Broadway Chorus.**

Knickerbocker Theatre, N. Y., Indef.

The Hit of Two Seasons

"FLO FLO"

(en route)
Book and Lyrics by
FRED DE GRESAC

Music by
SILVIO HEIN

With **ANDREW TOMBES, RENA PARKER, JAMES B. CARSON, EDNA MORN** and **HANDERS & MILLIS,** and a **Perfect 36 Chorus.**

In preparation, opening early in January

"COSETTE"

A Modern Play by **EDWARD CLARK** with **JOSEPHINE VICTOR and All-Star Cast**

NED BESSIE

WOODLEY & CRANDALL

PRODUCING STRAIGHT MAN ***INGENUE SOUBRETTE***

opened this week at **THE ACADEMY, PITTSBURGH, PA.** Just closed eighty-eight weeks' continuous engagement with the following leading stock burlesque companies: Star, Toronto, 8 weeks; Empress, Milwaukee, 62 weeks; Joe Howard Stock Company, 10 weeks, and National Winter Garden, 8 weeks. Still working and doing something different all the time. When passing through Pittsburgh, stop in and see us. Regards to Hank Goldenberg and Matt Kolb.

A MERRY CHRISTMAS TO ALL

Wishing Every One

A Merry Christmas and a Happy New Year

DOT BARNETTE

HERK-KELLY and DAMSELS! FROLICS-OF-THE-NITE CO.

EDDIE **HILL** AND **ROSE** ANNA

JUVENILE STRAIGHT **CHUBBY, FULL-'O-PEP SOUBRETTE**

We are gradually growing. Look us over. Our motto is—Refinement, Classiness and Pleasing at all times. With Pete Clark's "OH GIRL" Company. Wishing all our friends A MERRY CHRISTMAS AND A HAPPY NEW YEAR. This Week, Empire, Brooklyn.

HERE I AM

MATT KOLB

The Real Producing Comedian

NOW IN MY THIRTY-SECOND WEEK,
EMPRESS THEATRE, MILWAUKEE, WIS.

MERRY XMAS TO ALL FROM
MY WIFE, MATT, JR., AND MYSELF

Compliments of the Season

LILLIAN BERSE

Featured in Wm. B. Friedlander's Newest Production

"SWEETIES"

Christmas Week, Maryland Theatre, Baltimore

New Year's Week, Keith's Riverside Theatre, N. Y.

AL. LEICHTER

Extends the Compliments of the Season to His Professional Friends and Acquaintances

Acts Wanted for Sunday Concerts in New York City

COLORED ACTS desiring New York offerings, communicate with

AL. LEICHTER VAUDEVILLE AGENCY

1493 Broadway, New York

A Merry Christmas To All

AL FERRIS *Comedian*

and

LOUISE HARTMAN *Prima Donna*

WITH ROSE SYDELL'S LONDON BELLES

DIRECTION—WM. S. CAMPBELL

A MANUAL FOR PLAYWRIGHTS

(*Continued from Pages* 67-69-71 *and* 73.)

whole matter is summed up in George Broadhurst's apothegm that 'an audience at your penultimate curtain will not applaud a thing that they do not wish to see happen.' This is the shrewdest, the most helpful, the most penetrating of all those myriad rules for playwrights which now clutter numberless books and no fewer than three monthly magazines on the subject. It strikes at the emotional root of dramatic art. It is the keystone of everything. Yet why the 'penultimate' curtain? It is peculiarly an American idiosyncrasy—this feeling that the last act is a mere tag. There seems to be no sound reason for it; the puzzle still calls for a solution.

Seeks Greatest Effect.

"Mr. Thomas has consistently stuck by this much maligned principle of 'giving the public what it wants' as all successful playwrights, great and little, have doubtless done since the beginning of time. He has sought the maximum of effect, has followed the emotional line of least resistance, yet he has steadily grown with the theatrical times, improving, deepening, mellowing with the progress of his craft. The characters of 'In Mizzoura' are impossibly 'stagy'; such characterization as exists resides in the merest superficial idiosyncrasies. Fifteen years later in 'The Witching Hour' the characters, though 'coaxed and shepherded' with quite as calculating a hand, have become alive beyond most of those on our contemporary American stage. Again, the text of 'In Mizzoura' is the dullest reading imaginable; the speeches are rarely more than the pickings from the limited scrapbook of Boucicault's dramaturgy; in 'The Witching Hour' the dialogue has attained a literary distinction, a rhythm, a grace of wit, a point, that have only twice or thrice been equaled in American plays. Again, the later plays, not excepting the farce of the boots, reveal a quality which is loosely denominated 'sincerity,' and which never found a place in the earlier fashions of playwrighting, except where now and then a dramatist would vociferously defend a moral thesis on which every one agreed. The moral idiot in 'Mrs. Leffingwell's Boots,' who in the last act is cured by osteopathy, is no mere figure of farce; indeed, the reader feels that he has no place in such a piece. But there is more than successful dramaturgy in Mr. Thomas' treatment of the character. In Brookfield, the gambler of 'The Witching Hour,' we have expert dramaturgy placed in the service of moral purpose. There is no mistaking the author's intent in the scene in which Brookfield cures young Whipple of his 'inherited' fear of the cats-eye jewel by demonstrating to him that 'it's only thinking makes it so,' or, again, in his impressive speech: 'A guilty thought is almost as criminal as a guilty deed. . . . We'll none of us ever know . . . in this life . . . but we can all of us live as if it were true.'

Changed Very Little.

"Mr. Thomas changed his technical modes of procedure little in this long

(*Continued on page* 77.)

A MERRY CHRISTMAS AND A
HAPPY NEW YEAR TO ALL

CHARLIE RAYMOND

A Straight Man
WORLD BEATERS CO.

MERRY XMAS TO ALL

FRANK GOULD

Thanks to my representative,
CHAMBERLAIN BROWN

Inspiration
JENNIE MIDDLETON

MERRY CHRISTMAS AND HAPPY
NEW YEAR TO ALL THE BOYS

JACK MULDOON

"Step Lively Girls"

A Merry Christmas and a Happy New Year

TO ALL OUR FRIENDS IN THE PROFESSION

AL PIANTADOSI & CO., Inc. 1531 BROADWAY NEW YORK

"All Aboard For Home Sweet Home"

Greetings . . . .

Al. Jolson

PRINCESS DOVEER

GARA ZORA **CLARA CRAWFORD**

WISHES ALL A MERRY CHRISTMAS AND A HAPPY NEW YEAR

ADDRESS—115 W. 95TH ST., NEW YORK

A Merry Xmas and A Happy New Year

MEL KLEE

MEL KLEE

"Everybody's Friend"

MEL KLEE

Playing from July, 1918, to July, 1919, and Booked Solid on the Pantages Circuit

Opening Feb. 9—Minneapolis, Minn.

A Million Thanks to My Discoverer, Al. H. Herman

DIRECTION—JOE MICHAELS **THANKS TO WALTER KEEFE**

SOPHIE TUCKER

AND HER

5 Kings of Syncopation

EXTEND TO ALL

A Merry Christmas and a Happy New Year

Miss Tucker will receive all her Christmas Presents and New Year Callers at the

SOPHIE TUCKER ROOM

at REISENWEBER'S, 58th Street and 8th Avenue **New York City**

A PLAYWRIGHTS MANUAL

(*Continued from* 67, 69, 71, 73, 75.)

period. But unlike most successful playwrights he kept himself responsive to the new influences which came into our theatre from the outside, first from England, later from Scandinavia, and finally from France. He inherited willingly the benefits which the European pioneers had won for the craft of the playwright—the freedom to picture people honestly, to reveal the mingling of good and bad, to urge through plausible action belief in one or another 'theme' or view of life and its problems, to 'shepherd' characters in some measure after the dictates of their nature and circumstance instead of mangling them to fit the Procrustean bed of the Boucicault conventions. And so, although Mr. Thomas has opened new paths to his American compeers, it has been not in the capacity of pioneer (a part which he does not claim for himself by the slightest intimation) but in the capacity of careful, resourceful, and progressive craftsman."

HE KNEW HIM

"I want to go into the movies," said Ann Toddings, of the "Some Time" chorus, to Arthur Hammerstein yesterday. "Don't you know some gentleman with a big corporation?" "Sure, I do," replied Hammerstein. "Ed Garvie."

HE'S A REAL ESTATER

"Now, why do you suppose they want me to join the real estate association?" said Frank Warner to his wife recently. Warner is property man in a Broadway theatre.

His wife didn't know. Each time he has asked her in the last few months she didn't know. But later Warner finally learned the reason. He found it in the city directory There he found himself listed as "Frank Warner," real estate man.

Of course, it happened this way: When the directory man went to the Warner home to get the family statistics, Mrs. Warner gave her husband's occupation as property man. Naturally, the man said to himself, property—that's real estate. And that's the way the directory has it.

A SHORT CRITICISM

Down in Wilkes-Barre, Pa., there is a young man, named Elias Cohen, who shares the dual responsibility of clerk of the local court and dramatic critic of a Wilkes-Barre newspaper. One day last season there came to town a musical thing called "Oh, Johnny, Oh," and of it Cohen wrote simply this:

"'Oh, Johnny, Oh' cost the dramatic reporter of the Wilkes-Barre Record a ten-cent war tax last night to see it. The show was not worth it."

JOE **KELSO BROS.** HARRY

Doing a Bit of Everything with Jean Bedini Puss Puss Co.

Christmas Greetings

Francis Renault

BOOKED SOLID—U. B. O.

Direction—JENIE JACOBS—PAT CASEY OFFICE

MERRY XMAS HAPPY NEW YEAR

"As good as the best, better than the rest"

GROWN UP BABIES

The Show with the Kick

Star, Brooklyn — Xmas Week

Olympic, New York — New Year Week

SINGERS—WRITE FOR THIS BEAUTIFUL INSPIRING SONG

It's a Hit Wherever Sung in Vaudeville Or in Concerts. Pathos, Sentiment and Melody Wonderfully Blended.

THE QUESTION MARK

Words by WARREN ARIAL — Music by ROBT. H. BRENNEN

Send for your copy. It's ready. Sent postpaid to you wherever you may be. Enclose program, letterhead or route.

ROBT. H. BRENNEN 1431 Broadway, New York

CHARLES H. WALDRON'S

BOSTONIAN BURLESQUERS

PLAYING THE

COLUMBIA CIRCUIT

Featuring

FRANK FINNEY

And a Host of Favorites in

BITS OF HITS

Holiday Greetings

BARNEY GERARD'S ATTRACTIONS

11TH EDITION **"FOLLIES OF THE DAY"**

"GIRLS DE LOOKS" NEWEST SUCCESS

IN ASSOCIATION WITH HUGHY BERNARD **"AMERICANS"**

3 STANDARD ATTRACTIONS 3

Xmas and New Year Greetings

LUCILLE

PRESENTS

LUCILLE and COCKIE

The Human Birds

XMAS WEEK, Keith's Bushwick

NEW YEAR WEEK, Keith's Royal

American Rep. MAX HART

European Rep. WILLIE EDELSTEN

Do You Want a Sure-Fire Ballad?

SEND FOR

MY SALVATION NELL

Lyric by J. BRANDON WALSH — Music by JACK NORWORTH

A wonderful Lyric with an appeal to everyone's heart—The boys coming home will be glad to hear credit given to the Salvation Army Girls who never faltered on their errands of mercy under fire.
A Melody that will live.

MY SALVATION NELL

IS NOT A WAR SONG—IT HAS A PUNCH—IT STOPS SHOWS

GET IT NOW—ORCHESTRATIONS READY IN ALL KEYS

JACK NORWORTH, Publisher, 62-64 West 45th Street, New York

Selling Agents: T. B. HARMS and FRANCIS DAY & HUNTER

A Merry Xmas and

JANE COURTHOPE

A Happy New Year

CABLE FROM FRANCE

To all those who have enlisted in the service of entertainment, either directly through the Y. M. C. A. or through *America's Over-There Theatre League,* **Hearty Greetings for Christmas** from the

Y. M. C. A. Entertainment Department in France

LATE OF MUSICAL COMEDY **BEN LINN** NOW IN VAUDEVILLE

MERRY XMAS HAPPY NEW YEAR

THE TAITS IN AUSTRALIA

An increasing tendency of the Australian theatre to rely upon America rather than England for its dramatic fare—albeit the Australian theatrical taste is in many respects akin to that of England—has latterly bound closely together the stages of this country and Australia.

To persons observant of conditions underneath the surface, also, there is a further tie in the struggle which is now being waged in Australia for theatrical supremacy, for it is a duplication on a smaller scale, and under slightly changed conditions, of our own Klaw & Erlanger-Shubert controversy, the high spots of which are more or less familiar to the average playgoer. In Australia the firm of J. C. Williamson and Company, long established and for many years enjoying practically a monopoly of the theatrical business of that country and New Zealand, has been fought for the last two years by the firm of J. and N. Tait, which had previously been to the Australian concert field what the Williamson concern had been to the dramatic.

Led by Edward J. Tait, who had received his schooling as a theatrical manager in the offices of Williamson, the concert firm imported a series of American successes—"Peg o' My Heart," "Turn to the Right," "The Masquerader," "De Luxe Annie," (a far greater success in Australia than in this country), and "Eyes of Youth"—and are now competing so strenuously with the older firm that it will be only a question of time before the two concerns are on an equal footing. Although operating under the firm name of J. and N. Tait, the Taits of the theatre are five in number—Edward J., the real head of the firm, who divides his time between Sydney and New York; John H. Tait, stationed in Melbourne; J. Nevin Tait, London representative; Frank S. Tait, in New Zealand, and Charles Tait, who looks after the concert field. There is a sixth brother, William, who is not connected with the firm.

Williamson, founder of the older firm, went to Australia in 1873 as an actor and remained there to become its theatrical czar. Occasional competition sprang up, and finally led in 1911 to a reorganiza-

(*Continued on pages* 81 *and* 83)

JOHN QUIGG

ADDED FEATURE

Max Spiegel's Merry Rounders

Following is a copy of Press notice from OMAHA NEWS:

There was a big family party at the Gayety Sunday afternoon. Old man Johnson beamed. The show took on the appearance of a demonstration when soldiers stood up in boxes and on the floor, and sung patriotic and popular songs to the accompaniment of JOHN QUIGG'S accordeon. Quigg, with his trombone and his accordeon, and his good negro comedy is a whole show in himself. Quigg had to call a halt so the show could go on. In the parlance of the show world, "he was a riot."

CHAS. H. WALDRON'S AMUSEMENT ENTERPRISES

WALDRON'S CASINO
Boston's Magnificent Burlesque Theatre

WALDRON'S COLONIAL THEATRE
LACONIA, N. H.
Playing only first-class attractions

AUDITORIUM THEATRE
CONCORD, N. H.
Playing only first-class attractions

OPERA HOUSE
FRANKLIN, N. H.
Playing only first-class attractions

WALDRON'S BOSTONIANS
Presenting
FRANK FINNEY
And an all-star cast in the New Musical Comedy
"BITS OF HITS"

Address all communications to
CHARLES H. WALDRON
WALDRON'S CASINO BOSTON, MASS.

NEWMAN'S
THEATRE TICKET SHOP

CHOICE SEATS AND BOXES FOR ALL THEATRES AND OPERAS

1482 Broadway Bet. 42d and 43d St., New York
Tel. 8288, 8287, 576 Bryant

Greetings
LALLA SELBINI

The Dainty Bunch of Animation

KEITH'S ROYAL U. B. O. CIRCUIT
XMAS WEEK Dir., ROSE and CURTIS

A MERRY XMAS and A HAPPY NEW YEAR

FRED HEIDER AND MURIEL MORGAN

"Books and Looks" by FRED. HEIDER DIR.—ED. S. KELLER

Harry A. Meyers'
"5" NOVELTY MINSTRELS "5"
HARRY A. MEYERS
JOHN "DOC" BUTLER SAM KRAMER
NORVIN McHOSE JAMES McALARNEY
Wishing all Kokomanxa's—Merry Xmas and Happy New Year
DIRECTION—BOB BAKER

REX ADAMS and VERA THOMAS
14 MINUTES IN ONE **Pom du Terre** Direction—ARTHUR KLEIN

There's a New Tune in Town Everybody's Singing and Dancing

SINGAPORE

IT'S A RAG—IF YOU SAY SO. IT'S A BALLAD—IF YOU SAY SO.
AND WHAT A "DANCE" AND INSTRUMENTAL. WE'LL SAY SO.

GILBERT & FRIEDLAND, Inc.

232 West 46th Street, New York

MAXWELL SILVER, Gen. Mgr.

Chicago—Grand Opera House—Wm. Horowitz.
Boston—Al. Feldman.
Pittsburgh—Chas. Diamond.
San Francisco—Continental Hotel—Ben Westland.
Baltimore—H. C. Weber, Folly Theatre.
Los Angeles—John Cooper, Melody Shop, 432 B'way.
Minneapolis—Moe Thompson, Room 5, Lyric Theatre Bldg.

A MERRY XMAS TO ALL

JOE REED

"PARAMO"

DIRECTION—NORMAN JEFFERIES

Merry Christmas and Happy New Year to All.

WILLIAM MORRIS

BARTRAM and SAXTON

Merry Christmas to All - - GEORGE SOFRANSKI, Representative

THE TAITS AND AUSTRALIA

(*Continued on page* 79.)

tion of the company, at which time several erstwhile rivals became members of the Williamson firm. These were, chiefly, George Tallis and Clyde Meynell. Hugh J. Ward, an American, became managing director of the firm at the same time. Subsequently, in 1918, Williamson died, leaving Tallis as the head of the organization.

Edward J. Tait had entered the employ of the Williamsons as a clerk in 1900, and at the time of the reorganization of the firm had become general manager. Charles Tait meanwhile had become managing director of Allen and Company, Australia's largest music publishing house and concert managers, and the other Tait brothers had joined him in the management of the tours of concert stars who visited Australia. The brothers of the concert field early conceived the idea of broadening their activities to engage in the theatrical business, but were dissuaded by Edward J. Tait, who felt that his connection with the Williamson company would place him in an embarrassing position if his brothers became Williamson's business rivals.

From 1911 until 1916 the Williamson company accordingly enjoyed a complete monopoly of the Australian and New Zealand theatrical business. They had three theatres in Sydney, two in Melbourne, one in Adelaide, and others scattered throughout the smaller Australian cities, together with houses in Wellington, Auckland, Christchurch, and the other cities of New Zealand. Tait's break with the Williamson company took place early in 1916, having been brought about largely by a conflict with Ward. Tait resigned, first taking the precaution to lease the two available theatres in Sydney and Melbourne—the Palace in the former city and the King's in the latter. The firm of J. and N. Tait thereupon formally entered the theatrical business.

The Taits' first coup was to produce "Peg o' My Heart" in Australia, despite the insistence of the Williamson company that the piece was its property. Edward J. Tait, who is now in New York, declares that his brother, J. Nevin Tait, had been promised the play for Australia as long ago as 1913, at which time he was hoping some day to embark in theatricals. Whatever the justice of the rival claims, the production of the play was in the nature of a throwing down of the gauntlet to Tallis and Ward, and was answered by the refusal of the Williamson company to give the newcomers any bookings in their theatres. Routing, or booking, a show is not precisely the same sort of proceeding in Australia as it is here, however, and the Taits were in several instances able to purchase bookings from small producers who had arranged for time in the Williamson houses. In Sydney and Melbourne, of course, "Peg o' My Heart" played the Tait theatres; throughout New Zealand

(*Continued on page* 83)

SOPHIE DAVIS

(AND UKELELE)

Singing, Dancing Soubrette

PACE MAKERS

Working Opposite Rose Allen

MERRY CHRISTMAS TO ALL MY FRIENDS

Merry Christmas--Happy New Year

EFFICIENCY R&R

With all the sincerity of the Holiday Spirit, we want to extend to you our best wishes for A Merry Christmas and A Happy New Year.

Sincerely Yours,

ROEHM & RICHARDS CO
216 STRAND BUILDING
BROADWAY AT 47TH STREET
NEW YORK

1918-1919

HANDLING ONLY THE BEST

Christmas Greetings and every good wish for the NEW YEAR

FRED WRIGHT

PHILADELPHIA MANAGER

LEO FEIST, Inc. **Globe Theatre Bldg.**

EDDIE AGNES

SHIELDS and HOWARD

In "The Nut and the Pianist"

A MERRY XMAS TO ALL

A Merry Christmas and Happy New Year to All

Frank A. Keeney

PRESENTS

CATHERINE CALVERT

WITH AN ALL STAR CAST, IN

"Marriage"

Guy Bolton's Screen Masterpiece

DIRECTED BY JAMES KIRKWOOD

" 'Marriage' played to one of the biggest week's business in the history of the Broadway Theatre, New York."
—MGR. KASHIN.

Coming Soon!

The Great Melodramatic Play

"MARRIED FOR CONVENIENCE"

With CATHERINE CALVERT at Her Best

General Offices: Putnam Bldg., 1493 Broadway, New York
RAY C. OWENS, General Manager

NATIONAL WINTER GARDEN

SECOND AVE. AND HOUSTON ST., NEW YORK

MINSKY BROTHERS

PRESENT

DAVE SHAFKIN
HEBREW COMEDIAN

EARL KEARNS
TRAMP COMEDIAN

MARK THOMPSON
STRAIGHT AND CHARACTERS

JOE MURRAY
CHARACTERS

CATHERINE MURRAY
PRIMA DONNA

ETHEL DEVEAU
SOUBRETTE

DIXIE DIXON
SOUBRETTE

ETHEL SEYMOUR
INGENUE

and 20 feminine beauty steppers, still doing the old 50 original bits in brand new clothes. We call it *STOCK BURLESQUE*

LLORA HOFFMAN

American Prima Donna Soprano

After Meeting with Great Success on the Orpheum Tour, Opens at the

PALACE THEATRE, NEW YORK **Week December 30**

A NEW ACT FOR A NEW YEAR! DIRECTION—EDWARD S. KELLER

A Merry Xmas To All

ERNEST VITALINE

SCANLON and DENNO

SOMEWHAT DIFFERENT STEPPERS

DANCERS WHO CAN SING REP.—PETE MACK

THE TAITS AND AUSTRALIA

(*Continued from pages 79 and 81.*)

and the rest of Australia it played a Williamson house when it could buy it, and a town hall when it could not. It is still playing there today, incidentally—and making more appearances in town halls than in theatres. An actress named Sara Allgood is playing the Laurette Taylor role.

Edward J. Tait's next act was to acquire "Turn to the Right!" for Australia, and this piece duplicated its American success. The Taits then offered "Very Good Eddie," "The New Henrietta," "The White Chrysanthemum," (an English musical comedy), "Out There," "Aladdin," the last-named an English pantomime, for Australia has all of England's fondness for that sort of entertainment. These several productions met with varying success—"Out There," for example, was a bad failure—but they served at least to keep the home fires burning and to call attention to the Taits. The firm still had no theatres of its own save in Sydney and Melbourne, and in other cities was compelled to snatch up such odd weeks as they could acquire from independent producers. The Williamsons refused them all booking.

Over the past summer—there are no seasons in Australia—Tait took Guy Bates Post and his entire company to Australia, and the actor appeared in Sydney.

Christmas Greetings . . . .

MR. and MRS. DON CLARK

WITH AMERICANS

Soon Back From

"Doing Our Bit"

Will be ready soon to start another long season—last one was for 124 weeks and only terminated when the army needed us.

From Maine to Michigan and as far South as Norfolk, **March's Musical Merry Makers** set a new standard for popular-priced musical entertainment. One darned good dramatic critic writ—"Old Doc March has a girl show snappy enuf to tickle any man and yet clean enough—and so well costumed that it never offends any nice woman." That's some task—if you don't believe it, try it.

Want as many of my old people as possible—especially the boys who have been in the army and navy—and the boys and girls who have wandered into other fields. Many have found that forty to sixty per week for 52 weeks is better for them than twice that salary for twenty weeks. When you come to pay your hotel bill—or room rent—they don't ask "WHERE" did you get it, but "HAVE YOU GOT IT?"

Wish to hear from Bob Alexander, Barbour Trio, Russell Sisters, Billy McCarthy, Herbert Powers, Keene Sisters, Howard Mitchell, Ruby Carter, A. Grace McArty, Blanche Wilcox, George Ralston, R. W. Thayer. Address (Don't come in)—

HARRY A. MARCH, 817 Longacre Bldg., NEW YORK CITY

Merry Christmas to All . . .

BEN LEVINE

CAMP DIX TRENTON

Ince-Paramount Productions

THOS. H. INCE

PRESENTS MISS

ENID BENNETT

IN A SERIES OF PHOTO-PLAYS OF DISTINCTION

UNDER THE DIRECTION OF

FRED NIBLO

THOS. H. INCE STUDIOS LOS ANGELES

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

Henry Bellit

AND HIS PLAYERS
TO HIS PLAYERS

Mr. Bellit is about to produce a series of Vaudeville Playlets to be known as

"THE HENRY BELLIT PLAYERS"

DOING NICELY. I HOPE YOU ARE.
THE BEST OF YULETIDE GREETINGS

HARRY SHEPPELL

World Beaters

JULIAN ELTINGE

Will Again Flash Fashion from the Footlights

Opening at the Mason Opera House, Los Angeles, Christmas Week at the Head of His Own

AGGREGATION OF ARTISTIC ACTS

Playing the First-Class Theatres only from Coast to Coast

DIRECTION · WM. · MORRIS

BACK TO THE SCREEN IN JUNE, 1919

EARLY THEATRES IN NEW YORK

It has been said that New York in no way shows its metropolitan character so much as in the number of its theatres.

Back in 1833 the metropolis had but three theatres that were in regular operation, yet with that limited number it was shaping itself in those early days toward the leading position it occupies at present. The most noted theatre of the city, and of the entire country also, was the Park. Tyrone Power, one of the great actors of the day, was making his first appearance in America. Some few years later Mr. Power, in the prime of his life and activities, made his farewell appearance upon the same stage, sailing a few days afterward in the steamship President for his home in England. The steamship was never heard of afterward.

It was at the Park and in the same year that the operas of "Fra Diavolo" and "The Magic Flute" were first heard in this country. Here also first appeared the famous actor-author James Sheridan Knowles in his play "The Hunchback," which has been made familiar by Julia Marlowe and Mary Anderson.

There also stood at the corner of Charlton and Varick streets a mansion of the olden times which at one period in its history had been the country seat of

(*Continued on page 87.*)

A MERRY CHRISTMAS

GRACIE EMMETT and Her Clever Company

Another big success

in

HER NEW COMEDY

"MRS. MURPHY'S THIRD HUSBAND"

60 Laughs a Minute.

THE KNICKERBOCKER PRESS, FRIDAY, DECEMBER 20th:

It is not a usual or easy matter for almost a farce-comedy playlet to top a vaudeville bill, but this is true at Proctor's Grand the last three days this week. Gracie Emmett and company, in a new and screaming comedy, "Mrs. Murphy's Third Husband," not only occupies this position, but more than walks away with the laugh-getting honors. Miss Emmett, for fifteen years a favorite Irish comedienne on the vaudeville stage, has the best vehicle of her career. It is a simple plot, that of the deception on the part of both contracting parties in a third marriage that each possess children, which brings about an exciting situation. The explanation and the marriage of the children make a most satisfactory ending to the complications.

Season's Greetings

Hurtig & Seamon's Theatrical Enterprises

STRAND THEATRE BLDG.

1571 BROADWAY

Mr. L. Torcat and André Torcat

Wish You All

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

All Props., Tricks, Comedy, Billing and line of Talk used in TORCAT'S Novelty ROOSTER Act are fully Protected by the N. V. A. and V. P. M. A. Managers.

LEONA EARL

AND

HARRY SHAPIRO

wish all their friends

A MERRY CHRISTMAS

and

HAPPY NEW YEAR

LEW KELLY SHOW

GREETINGS

TOM HOWARD

(WHERE YA GIT AT STUFF)

Doing a Boob that critics say is the best in Burlesque. Now producing my 15th book for Joe Howard. Thanks to Managers for offers. HARRIETT BERG doing nicely with Soubrette parts.

Season's Greetings

BRAD SUTTON — All Kinds of Take-Offs

JAMES X. FRANCIS — In New Offering

Next Season Play the Calliopes

B. F. KAHN'S UNION SQUARE THEATRE

A Merry Christmas and A Happy New Year to All

Our Boys are coming home, so cheer them up by singing the real thing in cheer up songs

EV'RYBODY'S HAPPY NOW

Dozens of Funny Catch Lines. Be up-to-the-minute. Get your copy

A beautiful tone poem set to a marvelous tuneful melody

I KNOW WHAT IT MEANS TO BE LONESOME

Applause is what you want? You'll get it with this one

As Wholesome as the "Jam" itself.

PEACH JAM MAKIN' TIME

A Jazz double, Jazz obligato, and a Jazz orchestration awaits you

By KENDIS-BROCKMAN and VINCENT and not one a war song

KENDIS-BROCKMAN MUSIC PUB. CO., Inc.

145 West 45th St., New York, N. Y. NAT VINCENT, Prof. Mgr.

A Glorious New Song by Two Famous Writers. A Morét Melody That Is Irresistible and a Lyric That Is Like a Breath of Springtime.

ROSE OF ROMANY

Lyric by LOUIS WESLYN Music by NEIL MORET

OTHER SPLENDID NUMBERS PUBLISHED BY THE "FRISCO HOUSE:"

"Mickey," "Oriental," "What Have I Done to Make You Stop Loving Me?" "That Long, Long Trail Is Getting Shorter Now," "Sunshine," "Dreamy Moon," "Aloha, Soldier Boy," "Some Night," "Dreamy Nile," "Frivolity" *(One Step)*, and "Southern Dreams" *(Jazz Waltz)*.

DANIELS & WILSON, Inc.

SAN FRANCISCO, 233 Post Street
Karl Fuhrmann and Arthur Reece

NEW YORK, 145 West Forty-fifth Street
Ethel Broaker and Louis Weslyn

May McKay

GREETINGS: GUID WISHES TO AIN AND A' FROM

TOM McKAY'S SCOTCH REVUE

MANAGER'S NOTE—Here is a reliable act that will add Class, Novelty and a Punch to any bill.

"Lest We Forget": "The Spirit of the Scottish regiments at the front is the same old indomitable spirit, and their work magnificent."—Cable Despatch.

Tom McKay

FLOR D'ALIZA

Dashing Genuine French Comedienne

in her Novel and Original Specialty, presenting as a feature the mechanical funny figures, imported by MR. TORCAT to America 22 years ago, with big success, duplicated now by MISS D'ALIZA.

Every manager will recognize this big Feature, which is again a Novelty.

All costumes imported from Paris, France, made by Mrs. Brault, Rue de la Paix.

JUST OUT

LATEST AND GREATEST

THE NEW

McNALLY'S BULLETIN No. 4

Price, One Dollar Per Copy.

Gigantic collection of 152 pages of all new comedy material containing the grandest assortment that has ever been offered the vaudeville artist in this or any other country in the world.

McNALLY'S BULLETIN No. 4 contains the following gilt-edge, up-to-date comedy material:

23 SCREAMING MONOLOGUES. Each one a positive hit.
15 ROARING ACTS for two males. Each act an applause winner.
13 ORIGINAL ACTS for male and female. They'll make good on any bill.
30 SURE-FIRE PARODIES on all of Broadway's latest song hits.
2 ROOF-LIFTING TRIO ACTS. These acts are 24 karat, sure-fire hits.
2 RATTLING QUARTETTE ACTS. Both acts are alive with humor of the rib-tickling kind.
AN ACT FOR TWO FEMALES. This act will positively make good.
A NEW COMEDY SKETCH entitled "Hubby's Night Out." It's a scream.
A GREAT BURLESQUE entitled "Hotel de Graft." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.
GRAND MINSTREL FINALE entitled "The Prize." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN NO. 4 is only one dollar per copy; or will send you BULLETINS Nos. 2, 3 and 4 for $2.00, with money back guarantee.

WM. McNALLY

81 East 125th Street New York

Merry Xmas and a Happy New Year to all my Friends

HUGHIE W. SCHUBERT,

Crescent Theatre, Brooklyn, N. Y.,
or 489 State St., Brooklyn, N. Y.

EARLY NEW YORK THEATRES

(*Continued from page* 85.)

Aaron Burr. It was altered into a theatre, with the title of the Richmond Hill, as the locality in which it was situated was known in those days. Today that neighborhood is supposedly famous as Greenwich Village, the real home of Bohemia. It was at this theatre that many who in years afterward became leading members of their profession made their first appearance. Among the names mentioned on the play bills of those times appealing in humble roles was that of a Miss Lane, who later in life was known throughout the country as Mrs. John Drew, mother of the present well known actor of that name.

"Mazeppa" Produced There.

It was at this house that the first performance in this country was given of a drama that became one of the most noted successes of the stage for many years afterward. In 1833 "Mazeppa" was presented and held its place in the repertory of the theatre up to the late '70s. It required the services of a horse, and the better the actor the horse was the better the play succeeded. At its first representation "the wild steed of Tartary," as he was announced on the bills, was one named Napoleon, and no actor was so popular as was "Nap" with the boys of Richmond Hill.

There still stands on the west side of the Bowery just below Canal street a building which though like the neighborhood has greatly changed its exterior, remains still a landmark. It was here the Bowery Theatre was located, second in stage history to the Park Theatre. In 1833 there were appearing upon its boards at various times throughout that season many of the notable actors of the American stage. The elder Booth, receiving a salary of $100 a night, is mentioned in the records of the theatre as owing to the management "$17.50 advanced for one suit of clothes September 25, 1833." The same record tells of "37.50 being pd. today for Mr. Booth's exp. to Baltimore." Here also the famous Shakespearian representative of Falstaff, J. H. Hackett, was making his reappearance in his native country after a tour of England, appearing as Rip Van Winkle in the play made more famous in later years by Joseph Jefferson.

Edwin Forrest was also delighting New Yorkers with his art about that time. Tragedians were great favorites in those days, and for many years previous one of the most popular was one named Cooper. At the period of which I write he was losing his hold upon the public affections and a benefit was arranged for him at

(*Continued on page* 89.)

HARRY (Hello Jake) FIELDS

Featured comedian with the "French Frolics," the leader of the American Burlesque circuit. My fourth season under the direction of E. Thos. Beatty. Merry Christmas to all.

XMAS GREETING FROM

MR. SIDNEY DALE

The Clever Feminine Impersonator of Dale and Boyle. Direction of Jack Lewis

GREETINGS TO ALL MY FRIENDS

MAX HURTIG

10th Year Business Manager and Stock Holder,
Lyric Theatre, Dayton, O.

SEASON'S GREETINGS

LULU BEESON

With McIntyre and Heath's "Hello Alexander"

PAUL SCOTT

1400 BROADWAY, NEW YORK

A MERRY XMAS AND A HAPPY NEW YEAR

MERRY CHRISTMAS TO ALL

EMMIE & EFFIE ELLIOTT

Direction—Irving Cooper

ETHEL JOHNSON

SOUBRETTE **GROWN UP BABIES**

HELEN TARR

FEATURED PRIMA DONNA **SAM HOWE'S SHOW 1917-18-19**

JACK REID AND HIS RECORD BREAKERS

THIS WEEK, GAYETY, BROOKLYN **MERRY XMAS**

Elizabeth Brice is back from France.

Nina Payne has a new dance offering.

John Phillip Hagner has been mustered out of the army.

Jimmy Dooley is presenting a new single in vaudeville.

Vernon Kelso has been signed by the Coburns for "The Better 'Ole."

Mary Nash has been made a star in "The Big Chance" by A. Woods.

E. Lyall Swete will stage the Barrie playlet, "A Well Remembered Voice."

Julia Ballew is the newest jazz dancer to be engaged for the Century Grove.

Thomas and **Tilley** are presenting a new eccentric dance act in vaudeville.

Bessie McCoy Davis gave her "Yama Yama" dance at the Ziegfield Frolic last week.

Frank Jefferson, who was gassed, is now recovering in a base hospital in France.

Al. Jolson will present to each base hospital a graphophone as a Christmas present.

Nigel Barry has returned to New York, having been discharged from the English air service.

Thomas Wise and **William Courtennay** have been engaged by Oliver Morosco for "Cappy Ricks."

Captain Frank Tinney, of the Morale Department, was discharged from service on December 11.

Abbie Wright has been released from service. He is manager of the Princess Theatre, Montreal.

Sammy Smith was released from the navy two weeks ago. He was formerly with Al Piantadosi.

James Lyons, manager of the Lyons Theatre, Morristown, N. J., is absent from his desk with illness.

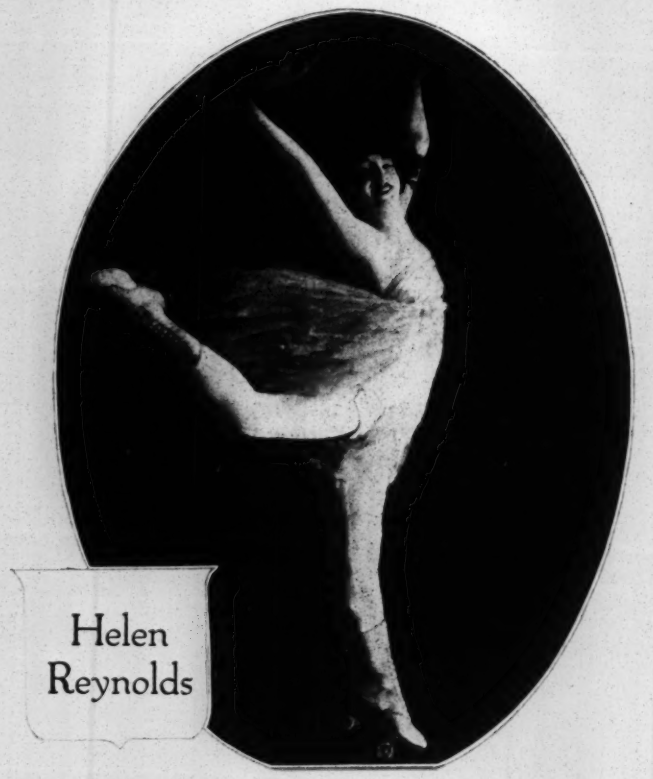
ABOUT YOU! AND YOU!! AND YOU!!!

Paisley Noon is to return to vaudeville with Ernestin Meyers, having been discharged from the navy.

Alex Hanlon has returned to his own booking business in this city, having been discharged from the navy.

Edward Bloom, manager of "Sinbad," is convalescent after having been laid up with an attack of influenza.

William Morgan has taken charge of the Weller Theatre in Zanesville, Ohio, for the balance of the season.



HELEN REYNOLDS, of Renolds and Donegan, is the WONDER skater of the Age, Versatile in extreme. This Little American Artiste has mastered the Most Difficult and Thrilling feats both on Ice and Rollers. Easily equal to the German Skater Charlotte on Ice and Equal to the World's Greatest Skater, Nellie Donegan, on the Rollers. Press Critics, Managers and the Public Herald her today as the Most Marvelous and Artistic Skater the World has ever seen.

"HELLO AMERICA" DUPLICATES LAST SEASON'S SUCCESS

"Hello America," the show that had the Summer run at the Columbia, is repeating its previous success again this week, at that popular Broadway house. There are several changes in the cast since we last saw the show, and it is still the same spectacular production.

Many pretty melodies and brisk dances were offered Monday afternoon. The scenery is a delight to the eye, and the girls are elaborately costumed. The electrical effects are well carried out, and the numbers prettily arranged.

Sam Lewis and Sam Dody head the cast again. Lewis does his well known Hebrew comedy character in the first part, while Dody does his "wop." Both boys do black face in the burlesque. They are very amusing, and easily kept the comedy situation at high speed.

Owen Martin is now doing the "straight." Martin is a corking good "straight." He is a fine feeder, a hard worker, good talker and a neat dresser.

Al. Shaw is the juvenile. Shaw handles himself well in scenes and numbers.

Sam Lee, as the captain in the first part, pleased. He also does some good work in the last part of the show.

Kitty Glasco is the prima donna of the company this season, and she easily breezed into favor. She has a voice that is both pleasing and powerful. Her numbers were well rendered and repeatedly encored. She does well in scenes, reads her lines distinctly, and with much feeling.

SID.

GREETINGS!
FROM
ABE MIERS
NEW VICTORIA HOTEL,
West 47th Street, New York
Come in While It Lasts!

Merry Xmas and a Happy New Year to All
STRASSELL'S ANIMALS
Featuring BUSTER, the Musical Seal
Week of Dec. 23—B. F. Keith's ROYAL Theatre
MANAGERS CORDIALLY INVITED!
THANK YOU! Direction—ALF T. WILTON
FRED J. STRASSELL ALSO IS OWNER AND PRODUCER OF ESKIMO SEALS ACT

Greetings
RAYMOND WILBERT
"ON THE GOLF LINKS"
B. F. KEITH'S RIVERSIDE, THIS WEEK DIR. PETE MACK

DREAMS

AL. SWEET'S

Swinging
Singing
Sure Success

There is an intangible "quality" of rhythm in the lyrics and score of this number that is the

REAL REASON OF ITS POPULARITY

A Ballad of "Memories" That Fills the Heart With Hope

SOME SONGS OUR OTHER SEASON'S SUCCESSES

"TO YOU, DEAR"
Braham's Ballad Supreme
High, Low, Med. Keys

"AMERICAN CRUSADERS"
The Finality of Purposeful "After the War" Numbers.

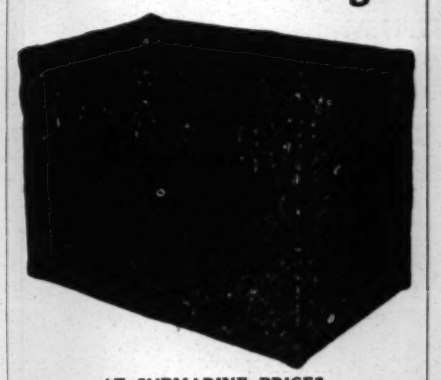
"WHEN YOUR PAL'S AWAY"
A Classy Encore Number.

OFFERINGS OF
FRANCES CLIFFORD MUSIC CO.
Kimball Hall, Chicago

OLD THEATRES OF NEW YORK
(*Continued from pages* 85 *and* 87.)

the Bowery. Mentioned upon the bills on the night of the entertainment was a young lady of remarkable beauty who made her first appearance on the stage. She was a Miss Cooper, daughter of the beneficiary. Miss Cooper later on married the son of President Tyler and during his term of office she acted as mistress of the White House.

Bal's Dreadnaught



AT SUBMARINE PRICES

30 inch	$23.00	36 inch	$28.00
32 inch	24.00	38 inch	26.50
34 inch	25.00	40 inch	27.00
		42 inch	$27.50

WILLIAM BAL COMPANY
145 W. 45th St., N.Y. 4 W. 22d St., N.Y.
NEW CIRCULAR NOW READY
Mail Orders Filled Same Day Received
$5 Deposit Required

GOWNS FURS
ANDREWS, 506 S. State St., CHICAGO

PLAYS List of Professional and Amateur Plays. Vaudeville Sketches, Monologs, Minstrel Material, Recitations, Dialogs, Make-up Goods, etc. CATALOG FREE.
FITZGERALD PUB. CORP'N.
Successor to Dick & Fitzgerald, 20 Ann St., New York.

SCENERY
Diamond Dye, Oil or Water Colors.
SCHELL SCENIC STUDIO, COLUMBUS, O.

LARGEST THEATRICAL TRANSFER IN N. Y.
Telephones { 2963 / 2964 } Chelsea
Pierce-Arrow Trucks
JOSEPH F. REILLY
Office, 437 to 443 W. 31st Street
NEW YORK
S. HEFFERNAN, Genl. Mgr.

WILLIAM F. (Billy) HARMS
HOBOKEN, N. J.
THEATRICAL ENTERPRISES
(Member of T. B. C.)

WILLIAM RUSSELL MEYERS
Vaudeville Author
202 Palace Theatre Building, New York.
References: Eddie Leonard, Geo. Felix, Knut Erickson, Gordon Eldred, and others.

Wardrobe Prop Trunks, $5.00
Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.
Parlor Floor, 28 W. 31st St., New York City

PLAYS VAUDEVILLE ACTS, ETC. N. Y. PLAY BUREAU, Tremont Theatre, N. Y. City. Stamp for catalog.

THE ESSENCE OF GOOD SERVICE is prompt action for which there has been proper preparation.

Specialists in each particular line, are at the head of each of the various departments. The experience gained by years of studied knowledge of the requirements of the business, combined with the best grade of materials and high class workmanship, enable us to produce that QUALITY of engraving which can only be described as the highest achievement of the art.

With a photo engraving plant centrally located, operating night and day, and equipped with most efficient and up to date machinery, we are ready to furnish that SERVICE, which will prove the solution of your engraving problems, no matter what they may be.

"THE ART CRAFT PHOTO ENGRAVING CO.'S SERVICE" means, that no effort, physical, chemical, mechanical, nor artistic has been spared to obtain that measure of perfection, which is our constant aim and ideal.

GET the SERVICE and QUALITY of an ORGANIZATION of SPECIALISTS.

"Prepared to Serve"

THE ART CRAFT PHOTO ENGRAVING CO., INC.
141 WEST 36th STREET, N. Y.

MERRY CHRISTMAS TO EVERYBODY

DAD FRAZER

PHILADELPHIA

GREETINGS OF THE SEASON

LON HASCALL

Princeton Hotel, New York City

MUSIC
Taken Down; Composed to Words.
Arranged for All Instruments.
Title Pages Designed, Plates Engraved.
Printed by All Processes.
PFEIFFER & GREENWALD
101 W. 42nd St., Suite 404-414, Unity Bldg., New York

ARTHUR **PERKOFF** AND ETHEL **GRAY**
IN
Odds and Ends of Versatilities

PAUL PETCHING & CO.

"Musical Flower Garden"

A MERRY CHRISTMAS TO ALL. WE ARE ON OUR WAY TO NEW YORK

HART OPERATING COMPANY

PRESENTS

HELLO PAREE CO.

WILLIAM TRUEHEART, Manager — WITH AN ALL-STAR CAST — JOE R. MACK, Agent

NELLIE NICE

FEATURED WOMAN

PRIMA DONNA INGENUE

JULES JACOBS

COMEDIAN — SECOND SEASON

LEW GOLDEN

HEBREW COMEDIAN — SECOND SEASON

EMILY NICE

SOUBRETTE — SEASONS 1918-19

ELSIE DONNELLY AND RALPH ROGERS

Prima Donna — Jazz Wop

JOHN O. GRANT

STRAIGHT — CO-PRODUCER

BOUTTE AND CARTER

FROM BELOW THE MASON DIXIE LINE

A Merry Xmas and A Happy New Year

HARRY TIERNEY

McCARTHY & FISHER, 224 West 46th St., New York

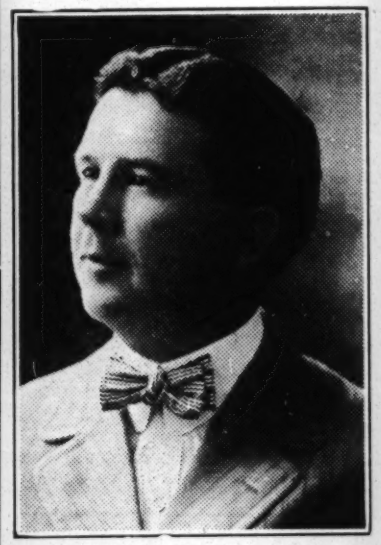
JOHN T. DOYLE & CO.

In "The Red Flash" — A timely comedy dramatic offering.

Merry Xmas to all.

Carl **NIXON & SANS** Gussie

LOEW CIRCUIT — MARK LEVY



HARRY J. SPELLMAN

Entered the amusement field, 1900-01-2, ahead of the pioneer motion picture King Archie L. Shepard road show, touring the Southern, Middle West and Northeastern States, also Canada and Nova Scotia. 1902 until 1907 with W. A. Partello Attractions, Western Co. Stock Co. —4 years ahead, 2½ years back. 1907 Manager Keith's Auditorium, Manchester, N. H. 1908, Keith's Music Hall, Lewiston, Me. 1909-10-11-12-13 with O. E. Wee attractions. 1913-14, house advertising agent and publicity man of Auditorium Stock at Perth Amboy, N. J., and Broadway Stock at Camden, N. J. 1915 at Cedar Rapids, Iowa, advertising and publicity man at the beautiful Strand Theatre Stock engagement. 1916, agent Leffler & Bratton's "Very Good Eddie." 1917-18, house advertising agent, Colonial Theatre, Nashua, N. H.

"Think not I am what I appear"
— BYRON

"NO, sir, as soon as I can shed this royal raiment and get busy with ALBOLENE to remove this make-up, I'll go with you to the hotel for something to eat."

ALBOLENE

Every man and woman on the stage knows that nothing equals ALBOLENE to remove the paint and to keep the skin in good condition.

For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

ALBOLENE is sold by druggists and dealers in make-up. Free sample on request.

McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street, New York

104

DEATHS

W. W. RICHARDS, manager of the Pauline MacLean Stock Company, playing at the Park Opera House, Erie, Pa., died December 9, at the St. Vincent Hospital, that city, from pneumonia, following an attack of influenza.

In loving memory of our beloved brother, Robert.
FLORENCE BELMONT
and
MURRAY BELMONT

WILLIAM CHAUNCEY ANDREWS was buried last week after his decease at the age of sixty. The interment took place in Cedar Lawn Cemetery, Paterson. He was a well known actor of the American stage, where he had appeared most of his life, having had parts, in most of Shakespere's plays, among which were "King Henry IV," "Macbeth," "Merry Wives of Windsor,"

(*Continued on page 93.*)

Shoe Jack's Shop
Estab. 1880
Sale of White Satin Slippers, $3.95
Other Shoes at Reduced Prices.
NO MAIL ORDERS
154 W. 45th St., N. Y. East of B'way Opp. Lyceum

SCOTTY PROVAN

America's Scotch Novelty Violinist and Comedian

Spanish War Veteran and Son of Thos. Provan, Civil War Veteran

'S omewhere Over There"

Now home from France after doing his bit in the Biggest War of all. After his part of the entertainment at the American Soldiers and Sailors' Club, Paris, one of the boys said: "THAT GUY IS RIGHT."

Always Working.

All Mail Care of N. V. A.

Crossed on same ship as President Wilson did—"George Washington," "C" Deck. Williams 132 — Whitehouse 132 — Wiggins 132 — Russell 132—Betts 145—York 145—Lloyd 145—Provan 145.

Merry Xmas and Happy New Year To All

Tricks, puzzles, jokes, magical apparatus, plays, stage supplies, mind reading acts, sensational escapes and illusions. Free large illustrated 1918 catalogue. Oaks Magical Co., Dept. 527, Oshkosh, Wis.

MAGICIAN
HORNMANN'S ANIMATED HAND

Now being performed by the Great POOLE over the Keith Circuit. Write for Illustrated Circular describing the many wonderful effects that can be performed with HORNMANN ANIMATED HAND ONLY.

HORNMANN MAGIC CO.
Sta. 3, 470 8th Ave., NEW YORK.
Professional Catalog 10c Small Catalog, FREE.

WIGS and BEARDS

IN All Styles and Qualities

THEATRICAL JEWELRY AND SPANGLES, TIGHTS, OPERA HOSE AND STOCKINGS, FANCY BROCADES, GOLD and SILVER TRIMMINGS, and all Goods Theatrical.
High Grade Qualities at Lowest Prices

SAMPLES UPON REQUEST

J. J. WYLE & BRO., Inc.
Successors to
SIEGMAN & WEIL
18 & 20 E. 27th St. New York

1919
OLIVER MOROSCO ATTRACTIONS

New York, Jan. 7th
WM. COURTENAY & TOM WISE
IN
CAPPY RICKS
dramatized stories of Peter B. Kyne
by Ed. E. Rose

Boston
LEO CARRILLO
IN
LOMBARDI, LTD.
(By the Hattons)
with Grace Valentine

Kansas City
CHARLOTTE GREENWOOD
IN
SO LONG LETTY
by Oliver Morosco & Elmer Harris
Music & Lyrics by Earl Carroll

Somewhere in America
2 BIRD OF PARADISE COS.
1 PEG O' MY HEART CO.

In Preparation

PLEASE GET MARRIED
By Adelaide French and Lewis Allen Browne

WHAT'S YOUR NUMBER?
By Anna Nichols and Adelaide Matthews

AN INNOCENT RAKE
By Frederic & Fanny Hatton

A FULL HONEYMOON
adapted from Avery Hopwood's farce "Sadie Love," by Oliver Morosco & Raymond Peck

A NEW PLAY BY E. E. ROSE
dramatized from the "Paymaster" stories, by Richard Washburne Child, published by Colliers

MERRY XMAS TO ALL

JULIUS LENZBERG
MUSICAL DIRECTOR
B. F. KEITH'S RIVERSIDE THEATRE

Rocco Vocco
Chicago Prof. Mgr. Leo. Feist Music Co.
WISHES HIS MANY FRIENDS
A Merry Christmas and A Happy New Year

PROFESSIONALS AND THE PUBLIC

We would like to draw your attention to the fact we have again landed a hit, in the Beautiful Ballad

"COULD I CHANGE YOUR NAME"

(From Dream Girl to Blushing Bride)
Beautiful heart-touching lyric. Marvelous Melody'

Lyric by **JAMES KAUFMANN**
Music by **WILLIAM J. LEWIS**

Professional copies and orchestrations now ready. Write or call

COOK & GORE MUSIC PUBLISHERS
1547 Broadway, New York, Gaiety Theatre Building

New Patriotic For War Time Benefits. **PLAYS** Vaudeville Sketches, Stage Monologues, New Minstrel Material, Jokes, Hand Books, Operettas, Folk Dances, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Drills, Wigs, Beards, Grease Paints and Other Make-Up Goods. Catalogue FREE.
T. S. DENISON & CO. DEPT. 17, CHICAGO

FRED PLATE
500 W. 41st ST. PHONE BRYANT 1958.
TRUNK MANUFACTURER AND BAGGAGE REPAIR SHOP
FORMERLY WITH C. A. TAYLOR TRUNK WORKS

MANUSCRIPT PLAYS
-MUSICAL-COMEDIES
-TABLOIDS, ETC.
CHICAGO MANUSCRIPT CO.
631 NO. CLARK ST. CHICAGO, ILL.

WIGS WORTH WHILE
Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 46th St. New York

AGENTS WANTED to sell honey lax, a good proposition for street corner selling or medicine show. Write for particulars, 26 Market Arcade, Buffalo, N. Y.

The Greatest of All the "Jazz Songs"

"WHAT HAVE I DONE"

TO MAKE YOU STOP LOVING ME?

OTHER SPLENDID NUMBERS PUBLISHED BY THE "FRISCO HOUSE":

"Mickey," "Rose of Romany," "Oriental," "That Long, Long Trail Is Getting Shorter Now," "Sunshine," "Dreamy Moon," "Aloha, Soldier Boy," "Some Night," "Dreamy Nile," "Frivolity" *(One Step)*, and "Southern Dreams" *(Jazz Waltz)*.

DANIELS & WILSON, Inc.

SAN FRANCISCO, 233 Post Street
Karl Fuhrmann and Arthur Reece

NEW YORK, 145 West Forty-fifth Street
Ethel Broaker and Louis Weslyn

Season's Greetings

RENA ARNOLD AND JACK ALLMAN

DIRECTION—ED. S. KELLER

AT LIBERTY—STOCK OR PRODUCTION

MERCEDES LAKE
INGENUE
Dramatic or Musical

CHARLES HUSTED
DIRECTOR
Characters or Heavies

Mr. Husted has just returned from War "Y" Work
Address: 122 Oakes St., S. E., Apt. 5, Grand Rapids, Michigan

---

DANNY SIMMONS

DIRECTION SAM BAERWITZ

Merry Xmas To All

TOM DUFFY

WITH BARNEY GERARD'S "FOLLIES OF THE DAY" MERRY XMAS

MABELLE COURTNEY

BEST PRIMA DONNA ON THE COLUMBIA CIRCUIT
BARNEY GERARD'S "FOLLIES OF THE DAY"

MERRY XMASS TO ALL

HODGE AND LOWELL

"OBJECT MATRIMONY"

KALE & COYNE

Fastest Comedy Juggling Act in Vaudeville

Direction—JAMES E. PLUNKETT

BURLESQUE PEOPLE WANTED ALL TIMES

LOU REDELSHEIMER

WISHES ALL A MERRY CHRISTMAS

Room 802, Columbia Theatre Building, New York

A MERRY XMAS TO ALL

TATE & TATE

CLAYTON & CLAYTON

ARTISTS IN SONGS, PATTER AND PICTURES

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,
NEW YORK CLIPPER, 1604 Broadway, New York

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled .....

for Registration.

NAME.....

ADDRESS.....

PLAYS

FOR STOCK REPERTOIRE, AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

READ **The Clipper Letter List**

DEATHS

(Continued from page 91)

"Comedy of Errors," Merchant of Venice," and others; also in "The School for Scandal," Damon and Pythias," "The Marble Heart," "The Liars," and "Two Women." He supported Edwin Booth, Joseph Jefferson and Lawrence Barrett. He was a member of the Actors' Order of Friendship, The Green Room Club, The Actors' Fund and the Actors' Church Alliance.

HARRY E. HASKINS, of the team of Haskins and Haskins, died recently from influenza. He is survived by his wife, who was also his partner. The remains were interred at Ironton, O.

LAWRENCE W. DARBY, a stock actor, died December 11, at Cleburne, Tex., from influenza, aged forty-three years. At the time he was taken ill, Darby was a member of the Dixie Players, and had at various times been associated with the Oldfield Players, the Edward Doyle, Chauncey Keifer and Bowdish stock companies. The body was shipped to Harrisburg, Pa., for interment.

J. FRANK LONGBOTHAM, who had been with the circus business for the last eighteen years, died in New Orleans, La., last week, after an operation. He was born at Chester, Pa., and was forty-five years old. His debut in the show business was made with Tom Hargreaves circus, organized at Chester. Mr. Longbotham went in as treasurer. Since then he had been in partnership with George Hall and with the Pubillones circus. After ten years with them he joined the Santos and Artigas circus. He was a member of the Showmen's League of America, a Shriner and Elk. He was buried in Chester, Pa.

HANS BARTSCH
GEO. M. COHAN THEATRE BUILDING
1482-90 BROADWAY, NEW YORK
★ ★ ★
PLAYS

High Class
SECOND HAND GOWNS
L. GOODMAN
2315 S. State St., Chicago, Ill.

Weatherproof Photo Reproductions
50 sample postal cards prepaid $1.50, 50 sample 8x10s $5.50 prepaid. Three-day delivery. Send any photo to copy. FRANK BARBEAU, 35 East Bridge St., Oswego, N. Y.

Read the Clipper Letter List

The STRAND
A National Institution
Broadway at 47th Street
NEW YORK
Proper Presentation of the Photo Dramatic Art
MITCHELL H. MARK REALTY CORP.
OWNERS AND OPERATORS

BILL WALMSLEY and NELL LEIGHTON
In "SIMP-SON" 14 Minutes of Fun in "One."

GEO. W. TOWNSEND
In "KING BOLO"
AN ORIENTAL MUSICAL COMEDY SURPRISE—6 PEOPLE

UNIQUE BITS OF VERSATILITY
BILLY WOLGAST & GIRLIE

MABEL THE BELLDAYS BILLY
Wholesale Laughter Dealers, in an Original, Versatile Comedy Creation, introducing "THE LADY OF THE FALLS"
Direction—ROSE & CURTIS

FEATURING THEIR OWN SONGS AND JAZZ FINISH
EDNA & MACEO PINKARD
IN "BLUES ASSASSINATORS"
Communicate with us, care of Shapiro, Bernstein & Co., New York City

MARIE IRVING
WALSH and EDWARDS
SINGING, TALKING and DANCING

The Great BILLY NICHOLS
Colored Comedian and Mimic. Dir.—Pauline Cooke

TENNEY Original vaudeville acts, sketches, and monologues have the "get-over" and the Bookings in them. I can be of "MATERIAL" assistance to you. Write, phone, wire or call. The best is none too good for you. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

MAY KEARNS
INGENUE PIRATES

JOE ARGUS
STRAIGHT, EXTRAORDINARY WITH THE BARITONE VOICE WITH PIRATES

JACK E. RICE
Straight Man—Extraordinary Pennant Winners—Direction Ike Weber

FOUR BEULAH BELLES
A BOUQUET OF SONGS Direction—PETE MACK

JOE RYAN & JOESY MOORE
JUST THE TWO OF US

JOHN K. NEWMAN & CO.
In "Our Boys" Up-to-the-Minute, by Chas. H. Smith
DIRECTION—GENE HUGHES

MARIAN DEAVER
SINGING COMEDIAN IN VAUDEVILLE

OLIVE MAY
IN SONGS DIRECTION—JACK MANDEL

SUE STEAD
SINGING, WHISTLING COMEDIENNE

NEVINS & ERWOOD
IN A NEW ACT—"SOME BEAR"

BROWN'S DOGS
DIRECTION SHANNON CORP.—G. MILLER

BACK AGAIN
BILLIE WATKINS & WILLIAMS GLADYS
IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

ELMERE & FAY
BLACK AND TAN NOVELTY IN O. E IN VAUDEVILLE

BERT and PAGIE DALE
Featuring Their Own Original Vampire Whirlwind
Direction—Miss G. F. Brown, Wm. S. Hennessy Office

GRENO & PLATT
An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

Season's Greetings

AL COOK

Professional Manager

M. WITMARK & SONS,

1562 BROADWAY NEW YORK CITY

I WISH ALL MY FRIENDS

A Merry Christmas

LOLA McQUAY

(Chic)
(Soubrette)

WITH E. THOS. BEATTY'S

Pennant Winners

HOLIDAY GREETINGS

BEN BARD

DIRECTION

WM. B. FRIEDLANDER

A Merry Xmas and a Happy New Year

MR. and MRS. WM. BRACK

OWNERS OF

THE SEVEN BRACKS

Business Manager LOUIS SPIELMAN, Palace Theatre Bldg.

Merry Christmas **Happy New Year**

WHAT CRITICS SAID ABOUT

JOE MARKS

Billboard

If there is anything in burlesque singing, dancing tumbling or in fact any kind of acting that Marks can't do and do well, we cannot imagine what it can be, for, personally, we consider him IT.—NELSE.

Variety

Joe Marks has been with the show some seasons. He is an able fellow, a hard worker, sings well, dances effectively and is there on acrobatics that always stands him in good stead.—MARK.

Morning Telegraph

Broadway Belles is conspicuously interesting through the worthy Hebrew Comedian efforts of its Star, Joe Marks. Also author of the lyrics. Marks is a little fellow, geared to the speed limit and educated in many tricks for the clean manipulation of his individual style of comedy. Oppenheimer really has uncorked many a find in the comedian class during his lengthy career as a showman. In Marks he has developed another.—UNO.

Phila. Sunday Transcript

A Mack Sennett film has to reel off on high to catch up to Marks, who is never still a second. He rattles, bangs, falls, and whirls around the stage at top speed. Joe Marks is one of the few really funny Comedians in burlesque who studies his audience and profits by what he observes.—MARK MASON.

New York Clipper

Joe Marks is the Featured Comedian with the show and the fastest delineator of the Hebrew Character we have ever seen. He knows how to humor an audience, he can put lines over for the proper results, is a corking good tumbler, and can sing and dance. It can be said that there is a reason for every thing he does and that he puts his stuff over. He is a very hard worker and it is surprising to watch him go through the enormous lot he has to do without tiring. He is a very funny little fellow.—SID.

Last Eastern appearance this season, Gaiety, Brooklyn, New Year's Week.

HOLIDAY GREETINGS

GATTY JONES

MANAGEMENT
CHAMBERLAIN BROWN

DIRECTION
WM. B. FRIEDLANDER

We Both Wish Everybody a Merry Christmas

HARRY **FINBERG** **AND** **JOE** **CARLYLE**

AGENTS

FROLICS OF THE NITE **AND** **PENNANT WINNERS**

FASTER THAN LIGHTNING

FRANK & CLARA LA TOUR

FUNNY CAPERS, NOVELTIES AND BUBBLES

Loew Circuit **HELLO AMERICA**

SONG POEMS HOW OTHERS BECAME FAMOUS AND MADE A FORTUNE. This book tells how you can make a success. Includes a list over 500 Music Publishers & Dealers. Price $1.00 Postpaid—THE UNION MUSIC CO. 315 East 5th St. CINCINNATI, OHIO

WANTED—MUSICAL COMEDY PEOPLE

PRIMA DONNA. Singing and Dancing Soubrette, full of pep; Woman Blues Singer, experienced Chorus Girls, Specialty Teams, Quartette Singers, Musical Comedy People in all lines. **M. J. MEANEY, 39 Court St., Boston, Mass.**

KITTY GLASCO

PRIMA DONNA **HELLO AMERICA**

A Merry Xmas to all my pals in Chicago and to my professional friends.

DICK SACHSEL

Waterson, Berlin & Snyder Co., Globe Theatre Bldg., Phila., Pa.

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: **"FERN MILLER Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls"**

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

THEATRE AND WOOD FOLDING CHAIRS. New and Second Hand
Atlas Seating Co., 10 E. 43rd and 7 E. 42nd St., New York.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL GLASSES.
A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

MUSIC COMPOSED, ARRANGED.
Chas. L. Lewis, 429 Richmond St., Cincinnati, Ohio.

SCENERY.
SCHELL'S SCENIC STUDIO
581-583-585 South High St., Columbus, O.
De Flesh Scenic Studio, 447 Halsey St., Brooklyn, Phone Bedford 8594J

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

TENTS.
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.
A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

VENTRILOQUIST FIGURES.
Ben Hobson, 271 West 150th St., New York City.

VIOLINS AND SUPPLIES.
August Gemünder & Sons, 141 W. 42nd St., N. Y.
John Friedrich & Bro., Inc., 279 Fifth Ave., N. Y.
S. Pfeiffer, 145 W. 44th St., N. Y. C.

FOR SALE, MOTION PICTURE HOUSE
Once in a lifetime a business proposition of unusual merit is placed on the market of a Motion Picture house, only one in town of 11,000 population. Doing a capacity business. Books will stand strictest investigation. Everything new and up-to-date. Seating capacity 500. Drawing population of nearby towns, 30,000. Town is the best of its size in Ohio. Want to lease house and sell equipment or will sell both; reasons which can be told in person only. Address **DANIEL GUTELLO, Lock Box 48, Bellefontaine, O.**

LETTERS

GENTLEMEN

Arnaud, Pierre	Harvey, Harry	Musgar, L. R.
Bushbank, Harrison	Henshall, Geo.	McLeonzo, Harry
Barney, Wesley	Heron, Louis	Marshall, Dave
Claxton, Beaumont	Howard, Liff	Rowan, Frank
Castle, Harry B.	Jennings, Billy	Sohns, Harry
Curran, Thos.	Lander, Frank	Tidmarsh, Ferd
Cohen, David	Lansdowne, Robt.	Farzan, F.
Cohen, Jack	La Cour, Harry	Wood, Geo. A.
Drew, Lowell B.	Lynch, Ed	Wilson, Walter
Dudley, H.	McDonald, Mike	Welsh, Thos.
Dillon, J.	McAnalian, Joe	Wickes, E. M.
	McBride, Harry	Walck, E. Z.
	Milton, R. H.	

LADIES

Allen, Marie	Gray, Jackie	Ramie, Marie
Archer, Mrs. H.	Galagher, Daisy	Ragnhild, Miss W.
Atlantis, Isabel	Gibson, Mae	Reid, Virginia
Bedford, Lillian	Gray, Pearl (Pringle)	Smith, Pearl (Pringle)
Berry, Helen	Joyce, Pearl (Pringle)	Seagreave, Jane
Bennett, Billie	Lafferty, Mamie	Steele, Jac
Betice, Ida	Lockhart, Mabel	Smith, Peggy
Benfield, Dolly	Lyons, Jessie	Tymers, Freda
Cole, Beatrice	Madden, Mrs.	Tunis, Fay
Curtis, Margaret	McGee, Peggy	Terry, Jeanette
Cahill, Lily	Morton, Stella	Walker, Nelle
Devere, Billie	Madore, Vivian	Willetts, Lola
Dunn, Marguerite V.	Oakes, Katherine	Washington, Fanny
Dart, Mabelle	Powers, Babe	
Farinella, Marie		

CHANGE FULTON THEATRE

The Fulton Theatre was dark last week while a few changes were being made. One of the main ones will be the installation of a new orchestra pit. Hereafter the orchestra will no longer be in front of the stage, but in some other part of the house, so that there will be more room for patrons. Bertha Kalich, in "The Riddle Woman," is the new occupant.

LONDON GETS "FRIENDLY ENEMIES"

A. H. Woods is going to present "Friendly Enemies" in London. The company, consisting of Howard Lang, Al Shean, Allan Hale, Horace Holland, Pam Browning, Louise Baumeister and Ruth Mitchell, have sailed on the Mauretania and will appear at the Haymarket Theatre, London, on Jan. 23.

E. W. DUNN HAS THE GRIP

Edward W. Dunn, general executive and press representative of Cohan and Harris, was stricken last Thursday night with the grip and is confined to his home.

I. MILLER SHOES
THE LARGEST THEATRICAL SHOE MANUFACTURERS IN THE WORLD
ENTIRE COMPANIES OF ANY SIZE AND INDIVIDUAL ORDERS FITTED BY US AT 24 HOURS NOTICE.
WE FILL EVERY STAGE AND STREET SHOE REQUIREMENT OF THE WELL DRESSED.
1554 BROADWAY NEAR 46TH ST., N.Y.
Chicago Store STATE ST. cor. MONROE

WANTED
IRISH ACTORS for Musical Comedy. Address "T. C. M.," care of Clipper.

SONGS OF "PEP"
Written for any act. Your price our charge. Lead Sheet furnished. Card brings us to you. SANDELL & MILLER, 1249 Madison St., Brooklyn, N. Y.

If You Dig Up AN IDEA
for a popular song
CASPER NATHAN
SPECIAL WRITER
will revise and complete it for publication. Send stamp for detailed explanation. 604 Garrick Bldg., Chicago, Ill.

THE GAZETTE SHOW PRINTING CO.
Theatrical type work of every description, including Heralds, Tonighters, Tack and Window Cards, Card Heralds, Cloth Banners, Half Sheets, One Sheets, Three Sheets type, etc. Write for samples and prices on your requirements.
We Do Commercial Printing, Too.
GAZETTE SHOW PRINTING COMPANY
Mattoon, Illinois, U. S. A.

NEW YORK THEATRES

B. F. KEITH'S **PALACE** — LILLIAN RUSSELL, GEORGE MacFARLANE, MASON & KEELER, AVON COMEDY FOUR, MOSCONI BROS., JOHNNY BURKE, MR. AND MRS. JIMMY BARRY, JAMES DUTTON & CO., FRANK CRUMIT.
Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1-$1.50

NEW AMSTERDAM — Theatre, W. 42d St. Evs. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'S NEW MUSICAL COMEDY
THE GIRL BEHIND the GUN

LIBERTY — Theatre, W. 42nd St. Evns. at 8.20. Mats. Wed. & Sat., 2.20.
JOHN CORT PRESENTS
The Rainbow Division of Musical Comedies
GLORIANNA
With **ELEANOR PAINTER**

HUDSON — W. 44th St. nr. B'way. Evs. 8.30. Mats. Wed. & Sat. 2.30.
"A Million-Dollar Success."—Globe.
A. H. WOODS PRESENTS
LOUIS MANN SAM BERNARD
in FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE — Theatre, West 42nd St. Evns. at 8:30. Mats. Wed. & Sat. 2:30.
A. H. WOODS PRESENTS
SHELLEY HULL
IN
UNDER ORDERS
with EFFIE SHANNON.

EMPIRE — B'way & 40th St. Evns. 8.15. Mats. Wed. & Sat. at 2.15.
CHARLES FROHMAN PRESENTS
WILLIAM GILLETTE
IN THE NEW COMEDY
"DEAR BRUTUS"
By J. M. BARRIE

GEO. M. COHAN — Theatre, Broadway & 43rd St. Evenings at 8:20. Matinees Wednesday & Saturday 2:20
ROBERT HILLIARD
in
"A PRINCE THERE WAS"
From a story by Darrach Aldrich, put into play form by GEO. M. COHAN.

LYCEUM — 45th St. near B'way. Evns. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES

BELASCO — Theatre, West 44th St. Evns. 8.20. Mats. Thurs. & Sat. 2.20
DAVID BELASCO PRESENTS
FRANCES STARR
In "TIGER! TIGER!"
A new play by Edward Knoblock.

REPUBLIC — W. 42d St. Evns. 8.15. Mats. Wed. & Sat. at 2.15.
A. H. WOODS PRESENTS
FLORENCE REED
in
"ROADS OF DESTINY"
A New Play in a Prologue and 4 acts.
By Channing Pollock.

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by B. M. Burnside.
Mats. Daily. Best Seats, $1.

OLYMPIC — 14th St., Near 3rd Ave
This Week
PIRATES
Next Week—GROWN UP BABIES

BROOKLYN THEATRES

STAR — Jay nr. Fulton St. Tel. Main 1898 — Mat. Daily
GROWN UP BABIES
Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—MILITARY MAIDS

CASINO THEATRE
THIS WEEK
SIGHT SEERS
Next Week—HELLO, AMERICA

GAYETY — THROOP AVE BROADWAY
THIS WEEK
RECORD BREAKERS
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

EMPIRE THEATRE
Ralph Avenue and Broadway
THIS WEEK
OH GIRL!
Next Week—HIP! HIP! HOORAH!

CRESCENT — Fulton and Flatbush Aves. Phone, Main 6258
VICTORY GIRLS
SUNDAY SMOKING CONCERTS
Wrestling, Tuesday; Amateurs, Friday; Army and Navy, Monday; Dance Contest, Thursday.

ALVIENE SCHOOL of DRAMATIC ARTS
DRAMA ORATORY — MUSICAL COMEDY — MOTION PLAY — DANCE ARTS
Four schools in one
Practical stage training
The Schools student's stock-theatre afford public stage appearances
Write for detailed catalog outlining study desired to
ALVIENE THEATRES BUILDING OF ARTISTS
225 W. 57th St. (one block) NEW YORK

WIGS — Human Hair, brand new, Irish, Dutch, Jew, 85c. each. Imitation or Men's Dress Wig, $1.25, $1.75. Negro, 40c.-50c. Tights 90c. Paper Hats, Masks, Novelties, Props. Catalogue Free.
G. KLIPPERT, MFR., 46 Cooper Sq., New York

TAYLOR TRUNKS
Send for Catalog
C. A. Taylor Trunk Works
28 E. RANDOLPH ST. 733 W. MADISON ST.
CHICAGO
210 W. 44 STREET NEW YORK, N.Y.

Submit your Song-Poems NOW for free examination and advice. We revise poems, compose music of any description, secure copyright and employ original methods for facilitating FREE PUBLICATION or outright SALE of songs under a certificate GUARANTEEING you satisfaction. A Postal Card brings you a copy of our Free Booklet which tells you who we are, explains our methods and contains valuable information and instructions. This is your opportunity to learn the truth regarding the Song-writing profession from a reliable and successful concern.
SONG WRITERS' MANUAL & GUIDE SENT FREE
KNICKERBOCKER STUDIOS. 81 Gaiety Bldg., N. Y City.

MAURICE BATHS
Hot Springs, Ark.
Most Complete in America
Perfect Ventilation, Sanitation and Hygienic Equipment; Billiard Room, Gymnasium, Sun Parlor, Private Rest Room, Separate Elevators for Men and Women, Swedish Mechanical Electric Massage and Bath, Chiropody and Beauty Parlors.
"The House of Service Without Tips"
A Postal Brings Elbert Hubbard's Little Journeys to the
MAURICE BATHS
W. G. (BILLY) MAURICE
President and Manager

STEIN'S
FOR THE STAGE — FOR THE BOUDOIR
MAKE-UP

B. F. KAHN

WISHES ALL

A Merry Christmas and a Happy New Year

Five Years of Uninterrupted Success of Burlesque Stock.

Still Turning Thousands Away Daily. **Thank You!**

ALAMAC THEATRICAL HOTEL
Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

THE BRISTOL HOTEL
ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession

PAULINE **HARER** ANDY
With Barney Gerrard's FOLLIES OF THE DAY

STARS OF BURLESQUE

FRANK LUCY
STRAIGHT — MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS
THE RAZZ JAZZ GIRL — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES SUM BUM
PRINCIPAL COMEDIAN — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

GRACE TWINS
The Girls with the Titian Hair — Direction—PETE MACK

HARRY A. DUNCAN
COMEDY ECCENTRIC — IRWIN'S BIG SHOW

GATTY JONES
JUVENILE—PENNANT WINNERS. — Direction—CHAMBERLAIN BROWN

ANNETTE LA ROCHELLE
PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

JIM HORTON
The Straight Man With a Real Singing Voice — INNOCENT MAIDS

ANITA MAE SINGING SENSATION
Pimma Donna with Simonds & Lake's Auto Girls — Management—WALTER MEYERS

RUTH HASTINGS
PRIMA DONNA — MOLLIE WILLIAMS' GREATEST SHOW
DIRECTION—ROEHM AND RICHARDS

JIMMIE PARELLE
KOSHER KOMIC — PENNANT WINNERS

ETHEL DEVEAUX
PEPPERY SOUBRETTE — Direction—ROEHM & RICHARDS

HARLIE MAYNE
PRIMA DONNA — GOLDEN CROOKS

KATHRYN DICKEY
PRIMA DONNA — JAS. E. COOPER'S SIGHTSEERS

FLO DAVIS
Soubrette, Fourth Season, Sightseers — Two Seasons More Management James E. Cooper

HARRY J. CONLEY
PRINCIPAL COMEDIAN — FRED IRWIN'S BIG SHOW
SEASON 1918-1919

Chas A Figg. **"Girls of U.S.A." 1917-18-19**
Direction JOE HURTIG

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

MAYBELLE GIBSON
PRIMA DONNA — AL REEVES SHOW

MABEL MORTON
INGENUE — PAT WHITE GAIETY GIRLS

DELLA **CLARK AND LEWIS** WILL
PRIMA DONNA—MELBA OF BURLESQUE — CHARACTERS
HERK-KELLY-DAMSEL'S PACEMAKERS. — Direction—I. N. WEBER

HENRY JINES
FLASH OF THE SUNNY SOUTH (GANG) — "Hip, Hip, Hooray Girls"

OLIVE CHRISTIAN
INGENUE — Coon Shouter — PENNANT WINNERS

OLIVE MORGAN
PRIMA DONNA — PENNANT WINNERS

FLORENCE WHITFORD
SOUBRETTE — RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK
SUCCESSFUL STRAIGHT — SAM HOWE'S SHOW

BENNIE FREEDMAN
INGENUE — FROLICS OF THE NITE

RUTH ROSEMOND
WATCH ME NEXT SEASON—NOW WITH SIGHTSEERS UNDERSTUDYING FLO DAVIS and MICHELINA PENNETTI

JIMMIE KEARNEY
COMEDIAN — SIGHTSEERS

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President E. P. ALBEE, Vice-Pres. & Gen. Mgr.

UNITED BOOKING OFFICES

YOU CAN BOOK DIRECT BY ADDRESSING S. K. HODGDON
Booking Manager of the UNITED

OFFICES

B. F. Keith's Palace Theatre Building
NEW YORK CITY

JOE FRANK

WALLIN and LE FAVOR

in a New Novelty Comedy Sensation
DIRECTION—W. S. HENNESSY AND G. F. BROWN

JOSEPHINE BILLY

QUIGLEY & WHITE

Singing, Dancing and Champion Bag Punching
IN VAUDEVILLE

HAPPY LILLIAN

McNALLY and ASHTON

THE HUMAN LOCOMOTIVE
DIRECTION—JACK FLYNN

F. M. CODDINGTON

PRESENTS
"Rocky Pass"
A Round-Up of Comedy, Singing and Roping. Direction—Chas. J. Fitzpatrick

---

Wardell Bros. and La Coste

Three Kids in Songs and Patter
DIRECTION OF ROSE & CURTIS

LARRY **MANNING & LEE** DOROTHY

IN A NOVEL COMEDY SKIT
Direction—ROSE & CURTIS

ESTELLE SULLY

The Black-Eyed Susan of Vaudeville
Formerly Five Sullys. Direction—Bruce Duffie

X. L. HARRIS Loew's Metropolitan Now J. C. PAYNE

EXPOSITION JUBILEE 4

HARMONY PERSONIFIED
C. C. ROSEMOND E. J. McKINNEY

FRANK DONNELLY KEEPS

BILLY and IRENE TELAAK

WORKING STEADY ON U. B. O.

WILLIAM FOX CIRCUIT

OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB
General Booking Manager

EDGAR ALLEN
Manager

Personal Interviews with artists from 12 to 6, or by appointment

---

JOHNNY WOOD

VENTRILOQUIST
DIRECTION—HARRY SAUBER

ALWAYS A HIT

HARLAN E. KNIGHT & CO.

In "THE CHALK LINE"
Direction—LEW GOLDER

PICARD BROS.

COMEDY BAR ACT
Direction—JACK FLYNN

The EDOUARDS

COMEDY in SHADOW

ABYSSINIAN 3

DARKTOWN CIRCUS
TOM CROSS, Manager

EX F. WILLIAM H.

Hatch & Farrell

Doing the Best They Can for the U. B. O. and Everybody

BUD LUCILE

MINUS & BRYANT

Big and Little Casino
IN SONGS, DANCES, COMEDY

WILL AL.

GRUNDY & YOUNG

TWO CHAUFFEURS
Singing, Dancing and Comedy Direction—HARRY SHEA

Bert Howard & Elsa Graf

IN
THE JUGGLER'S DREAM
BOOKED SOLID Direction—EDW. S. KELLER

STARS OF BURLESQUE

With Pennant Winners **LEW LEDERER**

PRIMA DONNA HIP HIP HOORAY GIRLS — **HELEN McCLAIN** — FORMERLY HELEN VREELAND

ECCENTRIC INGENUE — **SADIE ROSE** — SIM WILLIAMS GIRLS FROM JOYLAND

FEATURED COMEDIAN — **BILLY WILD** — SYMONDS and LAKE'S AUTO GIRLS

MARCUS MUSICAL COMEDY COMPANY — **MIKE SACKS** — SEVENTH SEASON AS PRINCIPAL COMEDIAN

BLACK FACE — **BILLY WALLACE** — WITH PIRATES

CLOSING SHOW WITH A WHIRLWIND JAZZ DANCE — **HENRI and LIZELL** — TRAMP COMEDIAN SOUBRETTE WITH PIRATES

PEARL LAWLER
PRIMA DONNA — SECOND SEASON — BROADWAY BELLES

JOE DOLAN
Doing Straight for a Real Comedian—Billy Gilbert, and Girls from Joyland

SMILING NELLIE WATSON
SOUBRETTE — DAVE MARION'S "AMERICA'S BEST"

EDDIE DALE
Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

SAMUEL KLINE
Singing and Dancing Straight — Rube Bernstein's Follies of Pleasure

JACK ORMSBY
ECCENTRIC — Direction—ROEHM AND RICHARDS — TRAIL HITTERS

SEYMOUR JAMES
"KLASSY KOLORED KID"
Ever See E. M. Dance — SIMONDS & LAKE'S AUTO GIRLS

BABE HEALY
SOUBRETTE — GIRLS DE LOOKS

BILLY JUVENILE **PURCELLA & RAMSAY** EVYLEEN SOUBRETTE
WITH MOLLIE WILLIAMS' GREATEST SHOW

HAZEL **MARSHALL and ENGEL** CECIL
PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

JOE **LURGIO** EDNA
SPECIALTIES — WITH "WORLD BEATERS"

RALPH (Slim) WORDLEY
Out of Pictures, Into Burlesque — Irwin's Big Show

FRANKIE MARTIN
SOUBRETTE — AS WILD AS EVER — BEN WELCH SHOW

MATTIE DELECE
The Million Dollar Doll — Ingenue "Best Show in Town"

BILLY and AMY
THE HAWTHORNES
Wish You a Merry Xmas and a Happy New Year

PHIL OTT
"THE ONLY ONE" — EN ROUTE — THE BOSTONIANS

MARIE BAKER
SORREL TOP—BLAZING THE WAY WITH "TRAIL HITTERS"

BLANCHE NADEAU
LITTLE GIRL WITH THE BIG VOICE — WITH FROLICS OF THE NITE

ELSIE BRANDON
AT LIBERTY—A PEPPY SOUBRETTE

ALFARETTA SYMONDS
SOUBRETTE — IRWIN'S BIG SHOW

BABE WELLINGTON
SOUBRETTE—Irresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

LAURA HOUSTON
SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

MARTY PUDIG
NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS
DIRECTION—ROEHM and RICHARDS

BERT and PAULINE HALL
WITH STAR AND GARTER SHOW — SEASON 1918-19

CLAUS & RADCLIFF
Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

EDDIE LLOYD
JUVENILE — Direction—IKE WEBER — BEN WELCH SHOW

MABEL LE MONAIER
ECCENTRIC SOUBRETTE — JOE HOWARD STOCK COMPANY

A Merry Xmas and a Happy New Year

FRANK EVANS SUGGESTS
QUALITY VAUDEVILLE

JACK WYATT

AND HIS

SCOTCH LADS

AND

LASSIES

ACKNOWLEDGED BY PRESS AND PUBLIC TO BE
THE BEST DRESSED SCOTCH ACT IN VAUDEVILLE

VAUDEVILLE'S REPRESENTATIVE SCOTCH OFFERING

The Technical Press, New York